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Curriculum Guide for

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Guide 1970
Secondary
Drama c.

DRAMA



Province of Alberta
Department of Education 1970



ACKNOWLEDGEMENT

The Department of Education acknowledges with appreciation the contribution of the following members of the Ad Hoc Committee for Secondary School Drama to this Curriculum Guide for Drama. The Ad Hoc Committee operated under the guidance of the Secondary School Fine Arts Committee and the Secondary School Curriculum Board.

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Note: This Curriculum Guide is a service publication only. The official statement regarding Secondary Drama is contained in the Junior and Senior High School Programs of Study. The information in this Guide is prescriptive insofar as it duplicates that given in the Programs of Study.

TABLE OF CONTENTS

Page

Preliminary Statement	1
INITIAL LEVEL	2
Statement of Objectives	2
Outline of Units	3
Creative Speech	3
Dramatic Literature as a Creative Experience	3
Media as a Communicative Art	4
Improvisational Theatre	4
Linking Drama with Other Creative Arts	5
Recommended Procedures	6
Environment	7
Evaluation	7
Unit Exercises	8
Creative Speech	8
Dramatic Literature as a Creative Experience	11
Media as a Communicative Art	15
Improvisational Theatre	18
Linking Drama with Other Creative Arts	22
General Exercises	25
INTERMEDIATE LEVEL	27
Statement of Objectives	28
Outline of Units	28
Project Examples	31
Improvisational Theatre	31
Literature	33
Media	34
ADVANCED LEVEL	37
Statement of Objectives	37
Method of Approach	37
Project Definitions	38
Recommended Procedures	39
Guides for Developing Longer Projects	40
An Original Presentation	40
A Scripted Play	41
FACILITIES	45
GLOSSARY	48
SUGGESTED RECORD LIST	49
ANNOTATED BIBLIOGRAPHY	51



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DRAMA

PRELIMINARY STATEMENT

Dramatic activity involves the whole person — the development of the individual through experience and expression of his creative self — in movement, dance, improvisation or the scripted play.

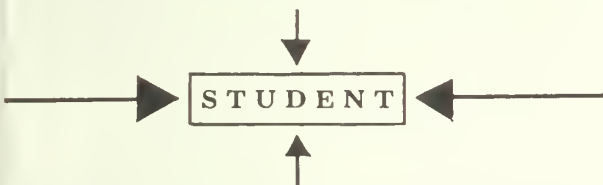
All drama — and we use the term to include not only formal theatre but the study of improvisation, film, television, media shows, dance, opera, radio plays, etc. — can be creative if presented in such a way that the full resources of each individual are challenged.

The Secondary School Drama Curriculum from Grades VII to XII is predicated on the belief that drama must begin with development of the creative faculties of the student. From this base the course is built progressively in order to obtain for the student at the advanced level the broadest possible theatrical experience, for example, play production, critical viewing of theatre, film, television, film production, etc. Therefore, teachers should note that this drama program differs from the previous one in that it is not developed through five or six grades but through three levels.



LEVEL 1

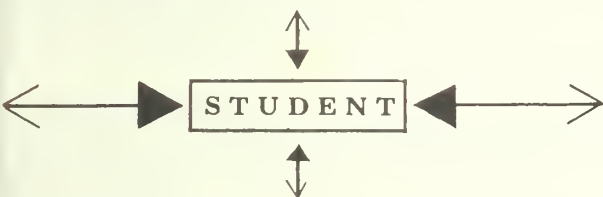
INITIAL — development of creative faculties



THE ARROWS INDICATE A FLOW OF experiences provided by the teacher to develop personal resources and lay foundations for further creative exploration.

LEVEL 2

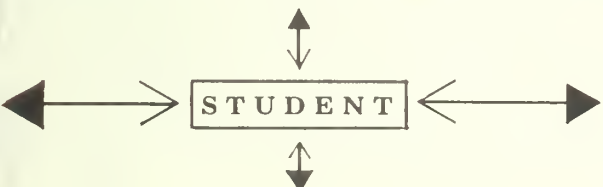
INTERMEDIATE — enrichment of creativity and a growing awareness of art form which may include limited theatre experience.



The two-way process of student-teacher shared responsibility for further development and growing awareness of theatre form.

LEVEL 3

ADVANCED — continuing development of creative faculties, plus extended theatre experience.



The student should now be able to participate in advanced theatre forms and utilize his inner resources to share a meaningful experience with an audience.

INITIAL LEVEL

The uniqueness of each person is his individuality and in this — whether it be academic, technical, creative, or a combination of all three — he should not be compared with any other person. Drama is concerned with developing this uniqueness and helping each person to discover and reach his own potential. A well-structured program which provides for creative experience can develop an awareness of the world, empathy with others, concentration, imagination, physical confidence, emotional

control, expressive oral communication, self-discipline and tolerance.

Drama has a unique contribution to make in the student's emotional and intuitive development as the academic disciplines have in his intellectual development.

The objectives of the Initial Level are, therefore, not theatre oriented but concentrate on the development of the student's own resources.

Teacher Reference: Way, Brian. *Development Through Drama*.

1966. Longman Canada Limited, 55 Barber Greene Road, Don Mills, Ontario.

Statement of Objectives

- A. TO DEVELOP CONCENTRATION Concentration is fundamental to every aspect of living, whether it be crossing the road, studying, listening to a lecture, painting a picture or acting in a play. It is necessary, therefore, to have practice in concentrating on the matter in hand by oneself. Once the individual feels secure in this, the process is continued by working with other people.
- B. TO DEVELOP SENSORY DISTINCTION Sensory distinction involves the use of the major senses and sense memory to provide the student with a basis of personal and social alertness. Awareness of oneself and one's environment is vital to all aspects of living as well as being fundamental to drama. Practice must be given to develop and maintain this skill.
- C. TO OBTAIN FREEDOM AND CONTROL IN PHYSICAL MOVEMENT Movement is an integral part of living; therefore, the student should be able to move with confidence and control: "... one of the functions of movement within drama is to achieve complete mastery of physical self thus enabling an emotional harmony to develop ...". (Brian Way, *Development Through Drama*, page 65)
- D. TO DEVELOP IMAGINATION Creative living is dependent on the use of imagination. Constant opportunities must be provided for students to develop this facility.
- E. TO ESTABLISH FOUNDATIONS FOR FURTHER EXPLORATION IN CREATIVE EXPERIENCE In order to establish these foundations the student should begin relating his experiences in creative drama to art form.
- F. TO DEVELOP AN AWARENESS OF THE WORLD TODAY THROUGH AN UNDERSTANDING OF TODAY'S MEDIA AND THE RESPONSIBILITY OF MEDIA TO SOCIETY Developing an awareness of the world is a common educational objective, but the emphasis here is on the use of today's media.

In order to achieve these objectives, five units are provided with the intention that some or all be used, each being developed to a greater or lesser extent to provide a variety of experience. It is possible for a teacher to emphasize one of the units, however, and develop it over a period of a semester or year, as the units are based on the premise that teachers are most confident in teaching what they know.

Outline of Units

(Suggested exercises to develop these units are found later in the guide.)

CREATIVE SPEECH

— the dynamic and confident use of language to communicate original and interpretive thoughts and ideas, the emphasis being on individuality rather than on the acquisition of technical skills.

- A. **CONCENTRATION:** Individual writing, reading, speaking into imaginary or real microphones; discovery of words and word associations.

Link
with —

- B. **SENSORY DISTINCTION:** Use of the major senses to gather comprehensive information for personal journal, written and spoken description of impact on the senses, interviews.

Link
with —

- C. **MOVEMENT:** To stimulate speech, to express mood, words, describing a journey through movement — using adverbs with the movement.

Link
with —

- D. **IMAGINATION:** Story telling, description of actual and imaginary incidents; use of tape recorders.

Link
with —

- E. **ESTABLISHING FOUNDATIONS:** Oral interpretation of poetry, plays, speeches, choral speech; group work in devising own radio and television programs of all kinds.

Link
with —

- F. **AWARENESS OF THE WORLD TODAY:** Discussion, debate, evaluation of theatre, television, radio, movies, news, etc.

DRAMATIC LITERATURE AS A CREATIVE EXPERIENCE

— the study of plays, novels, short stories, themes of films, magazine stories, etc., as a medium of communication of thoughts, feelings, idea, not as an academic analysis, i.e., the play or film **produced:** the story told, the characters portrayed.

- A. **CONCENTRATION:** Research and reading as stimuli for dramatic activity; individual scrap books; creative writing.

Link
with —

- B. **SENSORY DISTINCTION:** Descriptive prose, poetry; use of color, texture, smell; lighting; pictures to create a mood or feeling.

Link
with —

- C. **MOVEMENT:** Tell the story in movement only; describe characters in movement only; take the essence of the mood, story, characters for abstract movement.

Link
with —

- D. **IMAGINATION:** Study of characters, plot, what happened before the story or play began, alternative endings; writing, telling or doing own stories, plays or film scripts.

Link
with —

- E. **ESTABLISHING FOUNDATIONS:** Further exploration of media: how is a film made? how is a television script devised? Experiment with photography or even make a film. Visit a live theatre.

Link
with —

- F. **AWARENESS OF THE WORLD TODAY:** What is the parallel of this story or play to a contemporary social situation? Compare the story or play with a similar theme in a film or television serial.

MEDIA AS A COMMUNICATIVE ART

— a study through a variety of experiences of contemporary media (television, films, radio, newspapers, etc.) to develop an awareness and appreciation of the contribution of these changing forms in society.

- A. **CONCENTRATION:** Individual journals, reports, scrapbooks, including written descriptions, photographs, collages.

Link
with —

- B. **SENSORY DISTINCTION:** Awareness of the use of the senses by the writer, the artist, the reporter, the camera man; use of color and sound for particular effects.

Link
with —

- C. **MOVEMENT:** Select a photograph, newsreel item or television program and reproduce it as a mock silent movie; add captions, title or speech.

Link
with —

- D. **IMAGINATION:** Imagine own news incident, story; devise, write and present it for television, film, radio, magazine, etc. Use tape recorders and do in groups.

Link
with —

- E. **ESTABLISHING FOUNDATIONS:** What is happening in the art forms of theatre today? Consider the effects of mixed media and changes in the development of contemporary theatre in all its forms.

Link
with —

- F. **AWARENESS OF THE WORLD TODAY:** Discuss and dramatize in documentary form: society and media today; domestic, national and international events.

IMPROVISATIONAL THEATRE

— Improvisation means a situation, story, play without a script; such a situation, story, play can be told with or without words. The emphasis, in this initial level, is on **movement improvisation** rather than the extensive use of improvised dialogue which is a more complex and advanced form of improvisation.

- A. **CONCENTRATION:** Improvised individual and group exercises utilizing senses, movement, memory, etc.

Link
with —

- B. **SENSORY DISTINCTION:** Improvised exercises in sense awareness plus use of light and color for mood.

Link
with —

- C. **MOVEMENT:** Individual and group exercises for freedom and confidence, leading to group experience involving mood, situation and character.

Link
with —

- D. **IMAGINATION:** Story building, interpretation of music, beginning of movement drama, collage work.

Link
with —

- E. **ESTABLISHING FOUNDATIONS:** Awareness of the beginning of playmaking: use of levels, light, masks, possible introduction to projected scenery (slides from own photographs or making own slides).

Link
with —

- F. **AWARENESS OF THE WORLD TODAY:** Group improvisations using news incidents, movies, television programs, etc., as stimuli.

LINKING DRAMA WITH OTHER CREATIVE ARTS

— The intention of this unit is to offer the drama teacher a variety of approaches through utilization of aspects of other creative arts, thus emphasizing the strong interaction amongst all the arts.

- A. **CONCENTRATION:** Experience in painting, wire/styrofoam, puppet-making; listening to music, identifying instruments, etc.; individual movement exploration.

Link

with —

- B. **SENSORY DISTINCTION:** Spatial awareness through movement; auditory experiences through sounds and music; visual and tactile experience through art, including photography and film.

Link

with —

- C. **MOVEMENT:** Transparencies, film as stimuli for abstract movement; dance for physical freedom and muscular control; music as stimulus

and discipline for dance drama; puppetry as stimulus for personal experience in movement.

Link

with —

- D. **IMAGINATION:** Sculpture, pictures, making of masks to suggest character; sound, color, texture to create mood; music as stimulus for dance drama themes; film and television as stimuli for group improvisation.

Link

with —

- E. **ESTABLISHING FOUNDATIONS:** Audience and participating experience in art, music, dance, film, puppetry, and drama to develop awareness of art form and aesthetic values.

Link

with —

- F. **AWARENESS OF THE WORLD TODAY:** Puppets as commentators on world affairs; film, slides, etc. as background and stimuli for documentary drama and contemporary music (folk, western or new forms), as stimuli for movement or speech improvisation and discussion.

RECOMMENDED PROCEDURES

Creative drama, or, more properly, a creative approach to the teaching of drama, must be built upon a controlled and disciplined base. Creative activity of any kind cannot emerge from chaos. This is not to suggest a regimented approach but rather a gradual increase in student self-discipline with a corresponding lessening of external control imposed by the teacher. With this in mind, a number of vital guidelines have been drawn up as follows:

1. **Establish Control.** From the first session impose a strong discipline and establish rules, e.g., when a particular sound is made (cymbal?) or a word called out (freeze?) everyone must be still and stop talking in order to hear the next instruction. Practice this and insist on it at all times. **DO NOT ALLOW INFRINGEMENT OF THIS RULE IN THE EARLY STAGES.** The ultimate aim is self-discipline, but first, discipline must be imposed by the teacher, otherwise the unexpected and unusual nature of drama (i.e., the use of the whole self) will result in license, chaos and no discipline at all. If it becomes apparent that the class as a whole (this implies each individual within the class) is disciplined already, then gradually the strictness may be eased, although the rule should always apply.

2. **Structure the Session.** Organization and structure are as important in the teaching of drama as in any other subject.

➤ **Plan the Session** in advance (have available more material than you may actually use).

Set a clear objective for each lesson (or set of lessons). At this stage your objective may be general, such as the development of concentration, but your lesson plan should allow for the achieving of this objective through a wide variety of activity — quiet and loud, large movement and small movement, individual work and group work, etc. It is also recommended that each lesson begin with a warm-up, a short period of intensive concentration exercises, movement exercises, etc., in order to establish the proper atmosphere.

Tell the class at all times what to do. Any age group with no previous experience of drama will at first be insecure and will need to be given instruction on what to do. This does not mean that students have to be told or shown how to do any exercise; one of the objectives of creative drama is to encourage discovery of “how”, and, if the class is responsive and disciplined, then some responsibility for ideas may be handed over to students, but do not count on all members of the group being able to take such responsibility.

Begin with all the students working at one and the same time, and move to pair and small group activities as the confidence, self-discipline and attention span increase.

Note: it is neither necessary nor desirable to maintain active drama for the whole scheduled period if the students are unable or unwilling to participate. Arrange for alternative, quiet, creative activities which are highly individual and thus encourage greater concentration. Drama may be integrated with, and complementary to other creative activities such as art, creative writing, reading, illustrating personal anthologies, etc. The encouragement of “hobbies” or personal diaries and notebooks kept available in the drama room can be valid in these circumstances. The desirability of more active drama within the period will grow with discipline, concentration, confidence and interest.

3. **Choose Material Carefully.** While the choice of unit may be determined by the teacher’s interest and knowledge, material used within the unit should be carefully selected by the teacher from the interests of the students, which may be gauged through class discussions, written material, etc. Acknowledge their interests — indicated by their choice of books, leisure activities, television programs, movies and music — and extend their experience by introducing other material.

4. **Build Self-Confidence in the Student.** This, together with (3) above, will help to create a good student/teacher relationship from the beginning. In the first and early sessions encourage all students to participate in all exercises at one and the same time, thus building a **non-critical and non-audience** situation. Too early exposure to an audience situation may result in extreme embarrassment or exhibitionism. As the course progresses the teacher can judge when students need to share their experiences with their classmates. In early sessions, if possible, black-out the room and use low lights. This helps to reduce self-consciousness and to develop concentration; it also creates mood and atmosphere. NOTE— In some isolated cases of extremely difficult classes where attention span and concentration may be negligible, individual exercises — in mime — if associated with **guessing games**: “See if you can guess what he is doing or where he is” — may help to establish control; but individuals should be carefully watched for negative effects.

ENVIRONMENT

1. **Space.** Ideally a drama room should contain 1200-1500 square feet of floor space, and should be sound proof or away from the rest of the school since noise emission is high at times. It should contain storage space approximately 6 feet high, 10 feet wide and 2½ feet in depth, a working area with a stainless steel sink, mirrors and a work table. In addition, an adjoining workshop — storage room of 900 square feet should be available. The wiring in the drama room should be capable of handling 10,000 watts. Windows should be furnished with black-out curtains.

When a drama room such as this cannot be accommodated in an existing building, use of a self-contained portable classroom is recommended for this purpose with 5 or 6 spotlights on stands.

2. **Stimuli and Equipment.** The drama room should have displays of paintings, sculptures, models, posters, etc., which should be changed regularly. There should be an area for the students' own work. Books and magazines should be available.
 - a. Capital equipment could include a dimmer board and/or portable or household dimmers, one or two spotlights which are easily accessible, record player, records, tape recorder, and one or two percussion instruments.
 - b. Expendable supplies might include gelatins, tapes, fabric lengths, art materials, etc.
3. **Student Supplies.** It is strongly recommended that students wear old clothes and running shoes in which they can move about freely and unselfconsciously.
4. **Class Size.** Best results in drama are achieved with smaller classes. The suggested maximum number of pupils in any group is 20. It is advisable that the class be composed of a heterogeneous group of students rather than a homogeneously streamed group.

EVALUATION

Drama is a very difficult if not an impossible subject to grade. However, the following procedures may be of assistance in evaluation:

1. The teacher should keep a reasonably consistent record of each student's progress in the areas linked with the objectives.
2. At the initial stage the emphasis is on the student's own effort and development, and not on his talent or his achievement compared to that of others.
3. Students may be encouraged to assess their own growth and progress.
4. The teacher should make use of these procedures to evaluate his own work in the class as well as that of the individual student. The teacher must be aware of his own objectives, and constantly assess the achievement of the class in light of these.

UNIT EXERCISES

CREATIVE SPEECH

— the dynamic and confident use of language to communicate original and interpretive thoughts and ideas, the emphasis being on individuality rather than on the acquisition of technical skills.

A. CONCENTRATION

1. Each student, in his own area, will focus attention on one particular sound inside or outside of the room or building, to the exclusion of all others.
2. Focus attention of a particular sound, try to identify it and think about the kind of person or persons making the sound.
3. Each student, in his own space, becomes involved in a simple domestic activity (painting a chair, baking) and quietly describes to himself what he is doing as if relating to a blind person.
4. Recall voices, sounds, news items from the morning's radio broadcast, or a recent conversation. How much can you remember? How would you describe the voices?
5. Each student is given a word, or sound, or the whole class may listen to a piece of music. First, imagine a person, activity or mood associated with the stimulus, then become involved in a situation.
6. Give the class some practice in "jabber talk" particularly to express mood in a simple situation — e.g., delight at a piece of news or a gift, anger at a new rule which has been imposed.
7. Related to (6) in pairs, all working at the same time: **A** does a simple activity accompanied by particular sounds and jabber talk; **B** observes this and then reproduces the activity and sounds as accurately as possible.
8. In pairs, **A** creates large abstract movement — e.g., circles, straight lines, triangles; **B** working simultaneously with **A** makes vocal sounds appropriate to the movement.
9. In small groups, **Group A** creates a picture, with sounds. **Group B** observes and listens carefully, then, without discussion, recreates the picture and sounds.
10. In groups, **Group A** creates a still photograph, observed by **Group B**. At a signal, the photograph comes to life and includes speaking; **Group B** should listen carefully to the content of the speech, and then reproduce the photograph and speech content.

Note: this is **not** a memory exercise.

B. SENSORY DISTINCTION

1. Take a walk through the building or outside and look at objects, colors, shapes, etc. Think of the most interesting words to describe these: write the words down, or use them to describe impressions in class.
2. Use exercise (1) in relation to the other senses. A personal journal or diary could evolve from this.
3. In pairs, **A** gives **B** an item to taste or touch while **B**'s eyes are closed. **B** must describe and try to identify the object as accurately as possible. Reverse roles.
4. Use exercise (3) adding description of the mood experienced at the time of the exercise. Did the mood change? If so, why?
Note: this can develop into an interview with a journalist.
5. Recall a recent experience; think of vivid words describing impact on the senses and the mood it created. Describe this to a partner, small group or the class. Discuss whether or not the mood was conveyed — even experienced by the listeners.
6. Use the above exercise with an imaginary, exciting experience, e.g., a storm at sea, a street riot, an avalanche.
7. Discuss different sounds in speech, e.g., long sounds (oo-moon) explosive sounds (p-pit); relate these sounds to mood and feeling, e.g., tranquil mood — soft, long sounds; irritated feeling — sharp, percussive sounds. Individually, in pairs or groups, imagine a situation involving mood, and create a scene using appropriate sounds. **Note**— This is a form of "jabber talk".
8. Discuss tempo of movement and speech according to mood, e.g., walking **reluctantly** to school, setting out **eagerly** on a vacation. In pairs or groups, develop a scene using adverbs or adjectives only to create the mood. **Note**. This could develop into stylised movement and speech.
9. Listen to different voices on the radio or television. Be aware of different sounds, tempo, in speech according to the region or country. Discuss these and try, in pairs or groups, to speak in a specific dialect.
10. Build a dramatic situation in groups involving action, e.g., "Escape". Create the mood through the action, using words at a key point in the situation, or at any moment where movement is not enough to convey the mood.

C. MOVEMENT

1. Students, all working at one and the same time, move to express while repeating different adverbs, e.g., gladly, lazily, sloppily, slovenly, boorishly, angrily, slyly, confidently, stylishly, arrogantly, lightly.
2. In groups, give three adverbs which indicate contrasting moods, e.g., happily, anxiously, calmly. Have the groups (all working at the same time) decide on a simple situation which suits the adverbs, and then describe it in movement, repeating the adverbs. **Note**—The teacher should indicate the change of mood by a signal.
3. Select music suitable for different kinds of movement, e.g., floating in space, drumming, painting walls, moulding large clay figures, carving enormous figures out of wood; add to the movement: first, any kind of vocal sounds, then actual words, phrases or sentences.
4. Introduce records of varying tempo and mood; the students interpret the rhythm or mood with abstract movement or realistic action; then add phrases or short sentences which suit the beat or mood of the music.
5. Choose a record and theme for an imaginary journey, e.g., climbing a mountain, travelling through a jungle or across a desert. Have the students become involved deeply in the mood, situation and activity of the journey. Each student in his own space then quietly describes into an imaginary microphone, the journey as he remembers it. This may be developed into an exercise in pairs in which **A** is a reporter interviewing **B** at the end of the journey. Reverse roles.
6. In small groups, create through movement and sound, an abstract machine in which each person is a part of the machine. Make it as interesting as possible, e.g., a fantastic machine of the future.
7. In groups, think of a domestic appliance and behave as this appliance with movement and sound. **Note.** Each group may be observed in turn and the appliance identified. This can also be used as a concentration exercise — each student is assigned to observe closely the activity of another and then substitutes for him, without discussion or necessarily identifying the machine.
8. Each student thinks of an inanimate object and takes on the “shape” of that object; if it were animated in a cartoon, how would it move? Try this, and then add sounds appropriate for the object; develop this into speech.
9. Choose a record and discuss with the class a place suggested by the music, e.g., a nightclub, an airport, a factory. Using the whole class, create the scene in movement only; then add speech.

D. IMAGINATION

1. In small groups, give three or four unrelated objects, e.g., a coffin, gun, diamond ring, piece of chewing gum. The groups make up a story and then relate it to the rest of the class.
2. In small groups, one member begins a story and then passes on to another member who must continue. **Note.** This is not easy for beginning groups and some stimulus may need to be given, e.g., each member of the group can be given an object or person which they must bring into his part of the story.
3. In small groups, make up a story about a given object, situation (e.g., the lost ring) and do it (all groups working at the same time). Later, one or more from each group relates their story to the rest of the class. **Note.** This exercise is for imagination and practice in speaking. It is not expected that a play per se will be produced or completed at this stage.
4. As in exercise (3) develop an improvisation around given characters, e.g., a bum, a prosperous banker, an undertaker, a flinty grandmother.
5. Each group creates different sounds (a tape recorder may be used); in turn, the sounds are heard and then used as a background for a situation. **Note.** The groups should work simultaneously at first. This is not a performance situation.
6. As in exercise (5) other stimuli can be used for ideas and as background to an improvised scene: the opening of a musical passage, a picture, a news item.
7. Use colored spotlights to suggest mood and situation for a scene. Discuss first the different moods suggested by colors and intensity of light. Use a piece of colored velvet and note the changes according to light. Discuss possible characters associated with these, and then have the groups choose their own combination of light, cloth, etc., and develop an improvised scene.
8. As in (7) above, introducing the overhead projector and multi-colored cinemoids reflecting different color combinations, shapes, etc. Add slide projectors, music; either in small groups, or with the whole class, develop an improvised scene reinforced by media.

E. ESTABLISHING FOUNDATIONS FOR FURTHER CREATIVE EXPERIENCE

1. In groups, develop a scene with improvised speech which has a beginning, middle and end.
2. Use exercise (1) and add a specific dramatic climax to the scene.
3. Choose a narrative or lyrical poem: (a) Use improvised dialogue to tell the story or to create

the mood. (b) Group A reads or tells the story, or speaks the poem, i.e., choral speech, while group B creates it through action only.

4. Read plays and (a) improvise dialogue of a particular scene; (b) improvise a scene not in the play, i.e., before the play opens, or an incident which is related but not seen in the play.
5. Dramatize a short story, using improvised speech.
6. Dramatize an episode from a novel, using improvised speech.
7. In groups devise a 15-minute television or radio program, e.g., a "serial" play, an episode from a series, or a magazine type program.
8. Use the whole class to develop a crowd scene involving some dramatic incident, e.g., an airport awaiting a crippled plane, a political rally, a factory strike, a street accident, a hotel fire.

F. AWARENESS OF THE WORLD TODAY

1. Have the class collect newspaper stories and then in pairs or groups reconstruct the interview which led to the news release.
2. Have the class listen to national and provincial election campaign speeches as they occur and then discuss the effectiveness of the speeches and their content.
3. In pairs, all working at the same time, give different situations reflecting current affairs, domestic situations, etc. E.g., a social worker

talking to a young person addicted to drugs; a father talking to his school drop-out son; a landlord raising a tenant's rent; a barber discussing a ball game with his client; a fashion model being interviewed by a newspaper columnist.

4. Dramatize local and national news items in small groups or with the whole class.
5. Social situations: in pairs or small groups dramatize situations such as good and bad manners, introductions, interviews for summer jobs, customer and client incidents, receiving and giving telephone messages, entertaining visitors, behaviour at a reception, directing a stranger.
6. Linked with (5) above discuss and dramatize social situations such as: witnessing a crime, or a street accident; what to do in the case of emergency in the home, or at school.
7. Visit movies, theatre, watch television programs. Discuss and evaluate.
8. Dramatize a court scene.
9. Introduce the class to simple elements of debate.

Additional Material May Be Found In *Development Through Drama* by Brian Way

REFERENCE: Chapter 2 (Concentration & Sensory Distinction)
 Chapter 4 (Imagination)
 Chapter 5 (Movement)
 Chapter 6 (Speech)
 Chapter 12 (Awareness of the World Today)

DRAMATIC LITERATURE AS A CREATIVE EXPERIENCE

— the study of plays, radio scripts, themes of films, etc., as mediums of communication of thoughts, feelings, ideas, not as an **academic analysis**, i.e., the play or film **produced**: the story **told**, the characters **portrayed**.

A. CONCENTRATION: As with all the exercises suggested in this unit, the following are intended only as a guide to the type of activity which can be linked to the study of literature selections in a drama class. It bears repeating that such a study in a drama class should not be allowed to become another English lesson. The emphasis must be on using the piece, not studying it.

1. Read the poem, play, etc., aloud, with all the class members participating as far as possible. Ask them to listen for specific detail of character, setting, mood, theme, etc. Follow with general discussion.
2. Listen to the selection either on record or tape or as read by one class member, or the teacher. Again, as in (1) above, follow with a general discussion. This requires far more concentrated attention on the part of the student than having the selection in front of him.
3. Reading or listening for a specific purpose such as identifying all the action words, or descriptive words and phrases. Such words can serve an excellent purpose for **MOVEMENT** exercises afterwards.
4. Divide the class into pairs. Give the student a selection to read silently while another student talks to him and attempts to distract him in any way but physical contact, or by blocking his reading. Give a specific time limit and at the end of that have the first student close his book and tell what he read. Reverse the students and use another selection or another part of the selection.

- >5. Plotting a story. Place the class either in small groups or in a circle and have one student begin a story. At a given signal the student to his left picks up the story and continues without hesitation. The story must be satisfactorily completed by the time it reaches the student to the right of the one who began it.
6. As the students become skilled at the above, additional elements can be introduced such as suggesting that each student add one relevant descriptive detail of character, setting, action, etc.

Making a more direct use of a literary selection for **CONCENTRATION**, the following two exercises can be done. Divide the class into small groups of even numbers 2 to 8. Until the class becomes skillful, keep to the smaller number.

7. Pictures. **A** creates a picture in still pose, suggested by the story. **B** observes closely and then attempts to recreate exactly. Reverse.
8. Statues. **A** determines on a statue or still photo suggested by the story. **B** Closes his eyes. **A** then directs **B** into the predetermined position using his voice only. At no time may he move **B** into position, nor may **B** open his eyes until **A** expresses himself as satisfied with **B**'s position. Reverse. As the students become more skilled you can increase the size of **A** and **B** to four or six members each. It is then a convenience to number the members of each group so that **A1** works only with **B1** and so forth. Gradually as skill increases move **A** and **B** further and further apart, without allowing them to shout their instructions.
9. Mirror exercises, pairs. **A** recreates an action suggested by the story. **B** observes and attempts to follow as closely and simultaneously as possible.
10. Student performs a simple activity suggested by the selection. Other students observe and then give as accurate a description of his action as possible.

B. SENSORY DISTINCTION

1. Listening for specific sounds in the selection, such as assonance, dissonance, alliteration, etc.
2. Establishing rhythmic patterns within a verse selection and tapping them, or clapping, whistling, etc.
3. Have students record the same selection and then discuss the varieties of tone, emphasis, etc., given by different students. Avoid any references to good or bad interpretation, at this stage.
4. Have students examine a selection from the point of view of how a writer uses the five senses to develop or enhance his ideas.

The following exercises which suggest that students work in groups should be done initially with the groups working at the same time and the teacher observing and assisting where necessary. In time the teacher may wish to have some groups show the rest of the class what they have done.

5. Have students improvise scenes from a selection in which the writer has made great use of sense descriptions. E.g., "The Lover" by Rupert Brooke.
6. Have students recreate in physical action only some scene from the selection which requires use of sense memory, no props allowed, e.g., smelling a rose, eating, handling some object, etc.
7. Have class create sound effects suggested by selections rich in such terms, e.g., "The Waters of Lodore", "Song My Paddle Sings", etc.



8. Improvise scenes involving environmental elements described in the literary selection, e.g., hot, cold, fog, mist, crowds, isolation, etc.
9. Have students improvise in physical action scenes from selections which afford contrasting environment — moving from hot to cold, wet to dry, crowds to solitude, etc.
10. Choose from your selection moments dealing with use of tactile and taste senses. Have the student recall them and improvise a brief scene around them, e.g., touching a hot stove, biting a sweet apple, etc.

11. Have the students create for themselves the environment described in the selection, particularly of lyric or pastoral pieces, and place themselves in this environment. In this exercise each student works on his own and within his own imagination and sense memory. The teacher can only attempt to gauge the success of it by watching for small clues such as expression, change of position, etc. It takes a long time to develop skill in this endeavour. This exercise can link in with abstract movement.

C. MOVEMENT: Use of literary selections for movement. Exercises generally work best if, at the beginning, the piece chosen happens to be a fairly simple narrative type, such as "The Highwayman", or "Casey At The Bat".

1. From reading the selection have the students point out a few of the words which suggest action, or describe the action or the mood. Settle for a few of the stronger choices for movement activity; swagger, pride, majestic, bold, cowering, etc. Discuss these as a group with the class using other words to interpret them, then have each member of the class choose one of the terms and show its meaning by the way he sits, stands, moves. At this stage work with the class as a whole.
2. Divide the class into pairs and have each pair select one of their chosen words to show. Allow time for the pairs to discuss their work with one another. Have them select another term and work with it — keep the showing simple — sit, stand, move.
3. Decide with the class the prevailing mood of the piece — happy, sad, gloomy, bright, etc., and discuss what effects in lighting and music might reflect the mood of the piece. If it is possible, establish the suggested lighting conditions and then have the class as a whole move to the music, beginning with simple walking and then suggesting movements consistent with the narrative. As an aid to concentration, it might be suggested to the class that each of them is moving within a glass or plastic bubble through which no one can see them. This bubble device works well with practice.
4. Divide the class in pairs for a mirror exercise. Using music as in (3) above have **A** move in a manner of one of the suggested terms, while **B** mirrors his movements. Allow time for each pair to discuss the suggested interpretation and reverse the roles with **A** becoming the mirror to **B**'s interpretation. Don't let the class get caught up in too careful mirroring as this can remove freedom of movement.

- Using the mirror device have the class freeze in position when you stop the music. **A** and **B** should consider independently what particular part of the narrative is suggested by the pose they are both frozen in. Allow time for discussion. With both mirror exercises it helps if the teacher reminds the class of the descriptive words they have selected from the narrative as important to the story.
- Divide the class into larger groups fairly consistent with the number of characters within your narrative. Remind them again of the terms they selected as being descriptive of the action, and of the general mood of the piece. Using the lighting and music suggested, have each group work out the narrative in movement only. Have all the groups working at the same time.
- Using the terms describing the characters in your selection have the class determine how these characters would move. Using movement only, have them improvise other scenes these characters might be found in — such as brushing their teeth, going shopping, riding a bus, etc.
- As the skill of the class improves with practice the selections chosen should become more complex and subtle until you are beginning to use purely descriptive pieces and dealing with abstract or symbolic terms. Frequently a good bridge from the purely narrative, simple piece to the abstract work is to use the words of a well-known song writer such as Gordon Lightfoot, Paul Simon, or Lennon and McCartney. The students familiarity with the songs helps, and they find themselves using symbolic ideas quite naturally.

D. IMAGINATION

- Working with literature offers many opportunities for development of character analysis, without this being formalized as such by the teacher. Example — a simple piece such as *Casey At The Bat* — the class might be asked to consider Casey's thoughts as he sat at the dugout. At the beginning, and perhaps for some time, it will be necessary for the teacher to set the scene. "You are Casey. This is the most important game of the year. You are losing by one run and it doesn't seem possible that you will get to bat in the last inning. You know that if you could get to bat that you could win or at least tie the game", etc. At some point switch to first person and give Casey's thoughts. Observe the class closely. This exercise can be stopped at any point that you feel work is not being done. Switch back and forth from setting the scene to providing

first person interpretation. With practice the class will soon give the interpretation and eventually be able to set the scene through their own imagination.

- Divide the class into groups of appropriate size for the selection under study, and have each group improvise what they feel the situation was with the characters in the narrative before the story began, or they can improvise what happened after the story ended, or they may improvise a different ending.
- Have the students keep individual scrapbooks. Time could occasionally be given in class to work in them. Each scrapbook should be the student's personal possession, not to be casually glanced at by other students, or the teacher, without his express permission. Some of the suggestions which can be given the class for their books are as follows :
 - Collection of pictures, stories, poems, etc. which appeal to them.
 - Individual compositions. On occasion the teacher may wish to give a specific suggestion based on a literary selection, e.g., writing a biography of a character based on the clues given in the story; composing the thoughts of a character at a moment of tension in the narrative, etc.
 - Collecting pictures which suggest a mood, or a definite action. If the student is willing, some of these pictures could be used as a motivation for improvisation.
 - Collecting or drawing pictures that illustrate the idea in a student's mind of a character dealt with in a poem, story, play, etc.

Teachers should encourage students to create their own drawings and compositions, thus encouraging the class to rely on their own imaginative powers, and not the efforts of others. However, teachers must also be patient with the insecure student who prefers to use other people's concepts rather than trust his own.

- Many opportunities for creative work exist in having the students represent a moment in the story as a living picture. That is, to pick some moment from the story and create it in held position. From this point an improvisation can be developed, either beginning from the picture created, or starting at a point earlier in the story and ending with the picture, e.g., a picture of the moment from "The Highwayman": Tim, the ostler, overhearing the conversation could be developed into an improvisation of his informing on the robber.

5. Many literary clichés exist — the typical western as an example, or the stock character. Students are quick to recognize these and the opportunity to satirize or parody them provides opportunities not only for creativity, but a developing critical sense as well.
6. There are many opportunities to develop imagination in the use of folk and fairy tales. One exercise is to take a familiar tale such as Robin Hood and have the students develop this in a Twentieth Century setting. They must keep the essential features of the story intact, but make an honest parallel in Twentieth Century terms.
7. Working in groups, the students can develop improvisations justifying many of the accepted but unexplained actions found particularly in ballads, nonsense verse and nursery rhymes.

E. ESTABLISH FOUNDATIONS FOR FURTHER CREATIVE EXPERIENCE

1. Listen to recordings of selections studied.
2. Have the class experience the problem of creating their own record or tape of a selection studied — not necessarily a radio play from their English text. Have the class write the script, or make adaptations which are necessary, work out their own sound effects, musical bridges, etc.
3. Use of still films to create a story. Have the students compose a scenario which can be shown through the use of 12, 20 or 36 slides which will be taken by them. Have the completed still film shown to the class. Add narration, or captions, background music, sound effects, etc.
4. Visit a television studio.
5. Have the students write a scenario and compose their own film.
6. Visit live theatre whenever possible. If the show has received various reviews make use of these for class discussion of the show.

7. Have the class list favorite television shows. Establish through discussion criteria for judging the worth of the show. Assign 2 or 3 students to each show and have each of them write a critique. Discuss these in class.
8. Arrange for showing of films to the students. Check with the Film Exchange in larger cities, the Universities, the N.F.B. Consider the possibility of forming a Film Club.

F. AWARENESS OF THE WORLD TODAY

1. Discuss parallels of literary selections to contemporary social situations. e.g.,
Julius Caesar — assassination.
Romeo and Juliet — family differences.
Pride and Prejudice — generation gap.
2. Improvisations based on literary selection but arising out of the discussion as outlined in (1) above.
3. Comparison of similar themes found in current films, plays, or television with the selection studied, e.g., Pollution — Enemy of the People.
4. Use of newspaper, radio, television and news-magazine items as basic plot material for improvisation, or for radio or film scenario. This can certainly be related to the fact that all great authors have drawn their plots and/or characterizations from the world of their time.
5. Encourage students to develop their own ideas of contemporary society from plays, stories, poems, newspaper articles, etc.

Additional material may be found in *Development Through Drama* by Brian Way.

REFERENCE: Chapter 2 (Concentration and Sensory Distinction)
Chapter 4 (Imagination)
Chapter 5 (Movement)
Chapter 6 (Speaking)
Chapter 12 (Social Drama)

MEDIA AS A COMMUNICATIVE ART

— a study through a variety of experiences of contemporary media (television, films, radio, newspapers, etc.) to develop an awareness and appreciation of the contribution of these changing forms in society.

A. CONCENTRATION:

1. Focus attention on a picture from a newspaper or a magazine: notice as many details as possible.
2. Development of (1): lengthen time of concentration on the picture, considering other related details — who the people might be — what happened after the picture was taken. If there is an accompanying article, read it.
3. Verbal description of the picture; each student in his own area of space (all students working at the same time) quietly describes the picture as if to a blind person; a comic strip could also be used for this exercise.
4. Each student in his own area recalls a program seen on television or heard on the radio. Note: absolute stillness and quietness is needed for full benefit of this exercise.
5. Each student imagines that he has a small microphone and tape recorder and is recording some information or news item; a variation might be to write an account of an imagined incident and then read it into the microphone.
6. Make scrap books and collect pictures, articles, etc. Write reports, review or rewrite from a different person's viewpoint; include letters to the editor and human interest letters, e.g., Ann Landers' column.
7. Photographs, headlines, captions or news items, commercials, the personal column, comic strips can be used to extend periods of concentration; imagine a person or character involved in the item and then become that person. (All students working at the same time).
8. In pairs (all pairs working at the same time): A chooses an activity related to or stimulated by a news item, a television character, a commercial, etc. B observes the activity and then reproduces it as accurately as possible.
9. In pairs: A becomes involved in an activity; B is a cameraman or reporter who is recording every move as part of a documentary film. Note. For A a high degree of concentration is necessary so as not to be disturbed by B who must concentrate on recording, selecting shots, etc.

10. In small groups: **Group A** creates a still photograph suggested by a television program; **Group B** recreates the picture, and then tries to identify the characters.

B. SENSORY DISTINCTION

1. Take a walk around the building or outside and imagine that you are a reporter or writer; think of words and phrases to describe the various impacts on your senses. If portable tape-recorders are available, use these to describe the sights, sounds, smells, etc.
2. Look at pictures, photographs, decor of rooms, the scene outside and imagine that you are an artist or photographer. Try to see with their eyes, and record your impression through the spoken or written word.
3. Use a camera, tape recorder, sketch pad or notebook; choose an environment, e.g., cafeteria, store, a street, and record events with particular reference to images seen through the eyes of other people — the artist, photographer, politician, a tramp, a model, a housewife, etc.
4. Recall a recent simple event, e.g., shopping, and write or record as many details of sights, sounds, etc. as possible. Then imagine that you are a reporter or writer and find particular words and phrases which could make the experience interesting for someone to read.
5. Use an opaque overhead projector, or a slide projector, own photographs if available; consider descriptive words to convey the mood, character, situation, environment as suggested or illustrated by the pictures.
6. Use an overhead projector: transparencies, made by the students with sheets of acetate, felt pens, pieces of colored cinemoid, can provide realistic or abstract pictures which can be used as in (5) above. Note. Scotch tape is effective if a polariser is available with the machine; special film strips can be obtained which can be made into slides.
7. An alternative to the above is to use oil, water, food coloring in a transparent dish on an overhead projector.

8. Use classical and contemporary music, including rock music, for listening, creating of mood, and interpreting the composers' intent.
9. Create sound effects to accompany or suggest mood, situation or to tell a story through sound only. Groups can provide such a sound track for others to interpret.
10. Link between voice and character: use radio programs to develop a character and visual image through the quality of the voice; use television programs with the sound turned down to imagine the voice which fits the visual image. This links with special speech exercises.

C. MOVEMENT

1. Select a dramatic situation involving movement, e.g., a storm, climbing a mountain. All students working at once, do the activity using music as stimulus; subsequently the students record in notebooks or into imaginary or real microphones the experience (a) as themselves (b) as a news reporter might describe it.
2. Select an environment, e.g., cafeteria, library, shopping mall, a park; the class observes the environment and the people; one or two members record sounds or take photographs. In the classroom, the sounds and pictures are identified and activities recalled. Note that this is a concentration exercise. The class then re-creates the scene in movement, using the recorded sounds.
3. Look at pictures, paintings, photographs, etc. In pairs or groups recreate the still picture — then bring to life with movement. Note. This can be linked with (2) above to create sounds suggested by the picture.
4. Use opaque overhead projector or slide projector; select pictures of places: landscape, bomb site, etc, etc., which strongly suggest mood. All working at once, students interpret the mood through abstract or realistic movement.
5. Using overhead or slide projectors, use abstract or realistic pictures made by the students as stimulus for abstract or realistic movement; this can develop into group movement drama. Note. Music can provide additional stimulus.
6. Link (5) above into relationship between sounds, color and movement.
7. In groups, improvise through movement, a scene from a silent movie; groups should supply their own captions. An alternative would be to provide the groups with captions which they use as stimulus to create the silent movie.
8. In groups, recreate through movement, news items, television series, documentaries, commercials, etc.

D. IMAGINATION

1. Select an imaginary environment, i.e., one which is outside of current experience, such as a south sea island, outer space, a prison. Find or create suitable sounds as a background for a still photograph, or the opening shots of a movie.
2. Select pictures, photographs, slides, etc., to stimulate story-telling, creative writing or improvisation.
3. Develop a television newscast: each group is given a different type of item to imagine and produce, such as a funny item, a tragic story, a political item, domestic or national incidents.
4. Do exercise (3) above for radio; devise and write a script — use voices, sound effects for news items, interviews, or the episode of a serial play.
5. Use music, including western and folk ballads, to suggest imaginative situations for dramatization and/or creative writing. For example, "She's Leaving Home" (The Beatles). Encourage the students to bring their own records suitable for this exercise.
6. Use light (spotlights), color (link with overhead projector transparencies) slides, and sound to stimulate imaginative situations for movement or speech improvisations.
7. In groups, create own situation, story or episode based on characters and format of regular television series, e.g., "Ironside", "Mission Impossible", "Marcus Welby".
8. In groups, create own television documentaries, improvised movement drama or speech, improvisations on current events of particular interest to students.
9. Select a word or phrase, e.g., "majestic", "futile", "The Just Society"; students research newspapers, magazines, television, radio programs for items illustrating or denying the word or phrase. This can lead to discussion, debate, written work, etc.
10. Using exercise (9) above, create collages from material gathered, or, in groups, create statues, still photographs, collages in movement.

E. ESTABLISHING FOUNDATIONS FOR FURTHER CREATIVE EXPERIENCE

1. News media: Consider different aspects of the newspaper: news items, editorials, columns, comic strips, letters, advice columns, etc. What are the different styles of writing? Try to imagine the kind of person who might write in this way. Examine different magazines in the same way.
2. Television: View different programs: series, serials, documentaries, newscasts, discussion programs, plays, magazine programs, musical programs, variety shows, movies. Examine styles of presentation, points of view; consider what is the intention of the program: why is it good, bad, interesting or uninteresting? Link with devising own programs.
3. Film: See movies, both in town and in the school (NFB, etc.). Examine as in (2) above for evaluation. Consider today's trends, both in content and in film techniques; what is good film acting; what is the function of the director, cameraman and editor. Link with mock film making.
4. Radio: Approach as with item (2) above. Consider differences in the approach and content of different radio stations. Link with devising own radio program, using tape recorders.
5. Contemporary Music: Listen to or attend live concerts and records. Consider differences in style, presentation, content, etc. How are styles changing, and why. Encourage students to bring a varied selection of records for consideration.
6. Classical music, ballet, opera, etc. Approach as in (5) above. Note that students will more easily accept this item if number (5) above is attempted first or concurrently.
7. Commercial advertising through the media: Discuss and evaluate; reproduce through movement and improvisation; create own commercials of various kinds; include consideration of serious campaigns in advertising, e.g., cancer, smoking, pollution, drug abuse, safe driving; and political campaigns.

8. Theatre: Read plays and discuss in terms of believability of character and situation; examine author's intent. Encourage attendance at live theatre performances and discuss similarities and differences with other art forms experienced.

F. AWARENESS OF THE WORLD TODAY

1. Give the students research assignments to find comments, illustrations, news items, etc., relating to teenagers, as presented through the different media.
2. Use items from (1) above for improvisations, discussions, debates, written comments, painting, etc.
3. Give students research assignments to find comments, illustrations, news items, etc., relating to the town, province, country, as presented by the different media.
4. Use items from (3) above for improvisation, discussion debate, written comments, painting, etc.

The following examples imply advanced work and adequate maturity in students.

5. As in (1) above, researching domestic, human situations. Use for practical experience as in (2) above.
6. As indicated above, using less familiar situations: international affairs, and major occurrences such as famine, earthquake, political coups, etc.

Additional Material May Be Found In Development Through Drama by Brian Way

REFERENCE: Chapter 2 (Concentration and Sensory Distinction)
 Chapter 4 (Imagination)
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IMPROVISATIONAL THEATRE

Improvisation means a situation, story, play without a script; such a situation, story, play can be told with or without words. The emphasis in this initial level is on **movement improvisation** rather than the extensive use of improvised dialogue which is a more complex and advanced form of improvisation.

A. CONCENTRATION

1. Focus attention on one object in the room: note its size, shape, color, etc. Then close your eyes and try to remember all the details: in pairs, describe the object to your partner who should guess what it is.
2. Think of a small household activity such as baking, cleaning shoes, mending a fuse: do this activity, describing in a whisper to yourself everything you do.
3. Look at an object in the room, and see if you can think only about that for 5 minutes: consider the details as in (1) above, then start thinking about its use, and then work back in history from when it was brought into the room, back to the factory, etc.
4. Recall every detail of your journey to school this morning, including recollection of impact on the senses; either write down these details or relate them to the class.
5. In pairs (all pairs working at once): **A** performs a short action which **B** must then reproduce as accurately as possible. Reverse roles.
6. In pairs, **A** observes and memorizes all details of **B**'s appearance: while **A** closes eyes, **B** then rearranges three aspects of appearance: **A** must then observe the changes. Reverse roles.
7. Instructor brings into room an unfamiliar object; class is given three minutes to study object, and then writes down (or individuals verbally describe) as many details as possible.
8. In small groups: **A** performs an activity watched by **B**, but not by rest of group; **B** then repeats as accurately as possible to **C** and so on until all have repeated the activity.
9. In pairs: "mirror" exercise. **A** does some kind of activity or large abstract movement which **B** must mirror as closely as possible. Reverse roles.
10. In groups: one member is given a paragraph from the newspaper, or a short story to read while the rest of the group tries to distract him by words and actions, not by touching. The member then tries to retell the substance of the story or article in own words.

B. SENSORY DISTINCTION

1. Listen to sounds outside the room or building and try to isolate and identify them — now listen to sounds inside the room — and now become aware of your own normal breathing. Repeat these three areas of concentration with sight, e.g., long view, medium view and close up of hand, finger, etc.
2. See how many different surfaces you can find in the room; note textures, temperatures, etc. Instructor bring examples of different smells, tastes, etc. for identification and consideration of differences.
3. Take a walk outside or through the building and be aware of sights, sounds, smell, feelings, etc., etc. Write down or discuss impressions.
4. Spend ten minutes in a cafeteria or a store, being aware of all details. Assignment — in class, write down or verbally describe the experience, the whole class working at once.
5. Examine in detail, for future identification, a piece of furniture in the room. Later in session or during the week instructor gives blind exercise in which all students must explore room with eyes closed until a piece of furniture is found and correctly identified.
6. In pairs. One is blindfolded or closes eyes. Partner leads through building; afterwards blind person describes experience through the senses.
7. Take an object, or part of the room, building, etc., and look at it with the eye of a cameraman; how many different ways can it be photographed? In pairs: One does an activity. The other is a cameraman photographing the activity for a documentary film.
8. Examine room and plan its transformation into a hall in a castle, a discotheque, an exclusive night club, a greasy spoon cafe, etc. Draw, paint, write description — make a cardboard model, etc.
9. Each member of class brings five objects, which should be worthless, to class. Use these for sensory exercises and linking in with use of objects to create a mood, or to make a still picture symbolizing or representing a story, theme or mood recreated from a recall exercise.
10. Use of spotlights. Different intensity and color to create mood — individual or group mimes to enhance this; similar use of sounds and music to create mood or to accompany a mimed scene.

C. MOVEMENT

1. Physical limbering. Start moving fingers, every muscle — now elbows — now shoulders — neck — face — spine — waist — hips; swing each leg — knees — ankles — toes. Try again and work as hard as possible keeping every part of self moving once it has begun.
2. In your own area of space be aware of the immediate circle of space around you; imagine it is a box — feel the walls, the lid — how much space do you have? Explore it. Later sessions can include pushing out the walls to make the space larger and exploring it.
3. In your area of space keep your feet still but see how many different directions you can move your arms in — around — above — below — how high? Imagine spikes on your fingers — try to pierce an imaginary plastic balloon that is encasing you; now you can move your feet in your circle. How many more ways can you now move? How many different things can you find to do with your feet? your hands? your arms? your legs? your whole self? Suggested music: honky tonk piano.
4. Everyone in own circle has an imaginary set of drums. Play them to Sandy Nelson's "Let There Be Drums". You are drum crazy and in the



middle of the room is a pile of drums of all sizes. Take twelve for yourself and hang them anywhere in the room — now play your own drums — now play everyone else's. You even dream about drumming and sometimes it becomes a nightmare. Change speed to forty-five; everything is twice as fast — then it's a different kind of slow motion dream with the drums always just out of reach. Change to sixteen — try to reach them — try — and as the dream fades the drums drift out of sight. Watch them go.

5. In pairs. Playing with a ball — or pair sport such as tennis. Change speed for slow motion from time to time. Use honky tonk music.
6. Individually or in groups. You are crazy people who have bought a do-it-yourself car assembly kit; it is an antique car and you are shortly going to enter a race of such cars. But — you know nothing at all about cars. As the music begins, the crate has arrived and you have to unpack it and take out the ten sections of the car — honky tonk music — no speaking in this. Hurry to finish it — the race will begin — now.
7. Instructor chooses different extracts of music which have varying moods. Working individually, but all at the same time, students think of an activity which suits the mood of the music. This can be developed into character and situations which suit the music.
8. Choose a piece of music with two distinct themes or instruments, e.g., Sandy Nelson; "The Happy Organ," or "Puppet on a String". In pairs, each take one aspect and think of a character to fit it; together, think of a situation and do it in movement only as the music is played. All pairs work together.
9. Stylised sword fights. Imagine a rapier or foil; think of its weight, its length, etc. In pairs, this is a short scene from a movie in which you are either having a fencing match or a duel; work out every stroke for ten beats on the cymbal or drum — each beat signifying the clash of the swords; make it exciting. On the tenth stroke someone is wounded. Do it in slow motion and gradually speed up.
10. Individually, you are a part of a machine of the future; make a sound and movement appropriate; in pairs, find a way of combining your two actions so that they together form part of the machine; extend into fours, eights, etc. Further development of this can be for the individuals or group to become a domestic appliance — to view each one and try to identify it.

D. IMAGINATION

1. Listen to a piece of music and think of a situation or story to fit it. Tell or discuss ideas in v groups or with full class.
2. Instructor prepares unrelated lists of objects. Divide class into groups of four and give each group several objects; a story must be made up including all of the objects. Note. Variations can be type of story — adventure, crime, fantasy, etc. (Note. Not intended for dramatization so no restrictions on imagination.)

3. Individually, in pairs or small groups: instructor calls out name, subject matter, mood, abstract thought according to level and capabilities of students; without planning, student immediately become a statue or still photograph representing the subject called. Note. This can be extended into movement or speech, bringing the picture to life, e.g., "Refugees", "Trapped in an Elevator", "Bad News", "War", "Hope", etc.
4. Listen to a piece of music; in groups, discuss ideas to be dramatized in movement only — a story, situation, mood, characters, etc. Note. In early stages, full dramatic situation may be difficult. This is not intended as a rehearsed or finished movement drama, merely an imaginative exercise.
5. Collage work: Each student brings several worthless objects to class — see exercise (9) in Sensory Distinction. Consider object for its function: Where might it be found? Who owns it? Make up stories about several objects. Consider shape, color, texture of object. What else might it be if it were twice or one hundred times the size? What, in other words, can it represent? Build pictures using the objects to represent a subject matter, etc.
6. Consider shape, size, texture, etc., etc., of objects as in (5) above. What kind of mood is conveyed by an object? What might it symbolize? (For example: candle — life, a piece of rope — parental restraint.) Listen to a piece of music: obtain an idea from it and make a picture symbolizing the theme chosen. This work can be done individually, in pairs, and later in groups.
7. Developing from (3) and (6) above: groups add themselves as statues to the collage. The statues can come to life and can stimulate idea for story.
8. Use of abstract and realistic pictures to stimulate thinking of images, characters, moods, situations; similar use of lyrical, narrative poetry. Extend to individual, pair, and group movements or speech improvisations.
9. Choose place for large group activity: street, store, airport, street cafe, hospital, office. Imagine environment, character, mood.
10. Add dramatic incident to above, for climax, change of mood, change in behaviour, etc.



E. ESTABLISHING FOUNDATIONS FOR FURTHER CREATIVE EXPERIENCE

1. In pairs, A and B are two characters having an argument or a quarrel; build up the quarrel to a climax which ends the scene.
2. In pairs, threes or fours. Give a sentence to begin the scene: make a still photograph first, then bring the scene to life with the given sentence.
3. In pairs, threes, or fours. Give a sentence which is to end the scene at a climax. Note. This could be a movement drama with only the one sentence of speech, or it could be a speech improvisation.
4. Use levels or pieces of furniture arranged to suggest a place: from this, in groups devise a situation. N.B. — Both realistic and abstract scenes in movement or speech are possible and linking with (1), (2) and (3) above, could build to some kind of climax and ending.
5. Light: discovery of colors, intensity, etc., to suggest mood; light changes to suggest change of mood; scenes built around this as in (4) above.
6. Masks, costume pieces and props: each used either as stimulus or as enrichment as in (4), (5) above.
7. Projected scenery: use an overhead projector and pieces of acetate: each member of class can make an abstract or realistic collage using felt pens, pieces of gel, pieces of fabric, etc. These pictures can be used as stimulus or background for scenes as in (4), (5) above.

8. Use an overhead projector and experiment with oil or liquid detergent, water and food coloring to provide abstract projections; movement in front of these projections can lead to abstract dance drama, or can create mood for scenes as in (5) above.
9. Slide projector. Use photographs taken by students "on location" to provide background for scene.
10. Opaque projector. Use magazine pictures — make collages for themes, as stimulus or scenery for plays.

F. AWARENESS OF THE WORLD TODAY

1. In pairs or small groups, improvisations or movement dramas based on student news incidents, in school and in leisure time.
2. Choose photographs from newspapers or magazines; recreate the photographs and bring to life with speech and/or movement. Note: take own photographs of people in town for this.
3. Dramatize actual or invented commercials: follow with discussion on validity of these.
4. In groups, prepare a radio or television "magazine" program and present to rest of class; use tape recorders if necessary.
5. Present a television newscast — with movement and speech dramatization.

6. Use mystery and crime television programs, e.g., "F.B.I.", "Ironside", and devise similar incidents as groups improvisations. "The war against crime". . . .
7. Local domestic and political news, e.g., elections, problems such as raising the rent, or Sunday movies, etc. Dramatize in small groups, or as a whole class group dramatization. Note: much discussion should be a part of this.
8. National domestic and political news. As in (7) above.
9. International news, e.g., hijacking, mine disasters, Biafra, etc. Dramatization and discussion as in (7) above.
10. A pictorial (photographs) and dramatized review of "life in our town" or other such themes; class can be divided into groups, each group presenting a different aspect of the theme.

Additional material may be found in *Development Through Drama* by Brian Way.

REFERENCE: Chapter 2 (Concentration and Sensory Distinction)
 Chapter 4 (Imagination)
 Chapter 5 (Movement)
 Chapter 6 (Speaking)
 Chapter 12 (Social Drama)

Linking Drama with Other Creative Arts

The intention of this unit is to offer the drama teacher a variety of approaches through the utilization of aspects of other creative arts, thus emphasizing the strong interaction amongst all the arts.

A. CONCENTRATION

1. Individual experiences in sketching, painting, photography, abstract designs in shape or color. Keep to simple, small area of attention. **Suggest areas related to theatre**, e.g., character, wardrobe, scene, mood, etc. Do not emphasize the art work.
2. As for (1) above for other media, e.g., wire sculpture, soap carving, styrofoam sculpture, clay, papier mache, collage, etc.
3. As a class, listen to short passages of music. Discuss for interpretation, mood, movement, lead to improvisation, play building.
4. As a class listen to short passages of music to pick out and identify the sounds of individual instruments.
5. Listen to music to pick up the "beat" (rhythm), and climaxes.
6. Create puppets with wardrobes. Have definite characters (types) in mind.
7. Create theatres for puppets. Lead to improvised plays with puppets.
8. Concentrate on an **art form**, e.g., painting, sculpture, photography, etc., for a limited length of time. Recreate the art form either through verbal description or physical representation. From memory describe it in written, spoken or physical form.
9. Draw scenes of dramatic situations from own or others' everyday life.
10. Make masks to express character, e.g., tramp; moods, e.g., horror.
11. Observe a dance on film or live. Recreate the mood or situation as closely as possible in your own terms.
12. As a "mirror" exercise follow the movements of a dancer.

B. SENSORY DISTINCTION

1. Be voluntarily aware of the sensory impressions of any art media used in any exercise; the smell of pigment, the impact of color, the feel of clay, the sound of music, the texture of fabric, etc.
2. Relate such sensory impressions as in (1) above to similar impressions in your own life — recall the situations (sense memory). Pantomime the situations. (Imagination).
3. Listen to tones and rhythms of individual instruments, in a musical composition. What do they remind you of? Who do they remind you of? How do they make you feel? Associate the sounds with experiences in everyday life.
4. With piano or recorded musical background, select rhythm band instruments and develop a band with the musical background.
5. Study a painting. Discover the sensory environment of the situation in the painting, e.g., the taste of food in a still life, the feel of fabric in a richly dressed portrait, the scents of nature in a landscape, etc. Recreate this feeling in movement.
6. Study a painting or statue grouping and make a living picture of it recalling the sensory impressions involved in (5) above.
7. Experiment with puppets in sensory situations, e.g., the puppet smells a rose. Recall the sense impression as the puppet enacts the scene.
8. Experiment with the effect of colored light on pigment. Be aware of the quality and richness of the resultant color. Be aware of the brilliance of colored transparencies. Experiment by manipulating the controls on a colored television.
9. Handle and experiment with art objects and musical instruments. Feel and describe the physical and emotional sensations motivated through touch, sight and sound, e.g., recall moods and characters suggested by these sensory impressions. (Link with imagination.)
10. Tour imaginary art galleries and museums. "See" the various exhibits. Describe them to your friends.
11. Divide the class in two. Have one half of the class create the art museum.

C. MOVEMENT

1. As an individual or a group, form a living picture. This could be a copy of a painting. Have the living picture dissolve through slow motion. Reassemble in slow motion.
2. Individual and group, improvise a silent movie scenario. You are the image on the screen. The action is speeded up, is slowed down.
3. Observe some source of psychedelic lighting pattern (overhead projector with transparent dish filled with water and oil pigments). Create abstract movement motivated by the patterns and colors.
4. Listen to music. Begin to move to the abstract or thematic movement music. Do whatever the music seems to motivate you to do. Listen for climaxes and bring your movement to climactic moments.



5. Listen to music. Interpret the theme or plot. Improvise the plot. (Individual and groups)
6. All types of dance; formal, contemporary, folk, country, ballet, etc., for movement and control.
7. Listen to music. You, as a puppet, gradually discover life and experiment with your newly found abilities.
8. Play out a theme with puppets. Play same and other similar themes as living puppets. Play out same theme with quick, jerky motions.

9. Observe human interest slides. What movement leads to the "still"; away from it? Reconstruct with movement, the past, present and future of such a "still".
10. Do the same as in (9) with paintings, sculptures, short movie sequences out of context, etc.

D. IMAGINATION

1. Sculpture, paint, sketch, make masks, etc., to suggest specified human traits, e.g., cruelty, beauty, gladness, anger, fear, curiosity, kindness, etc.
2. The class should improvise scenes to embrace the above characterizations.
3. Devise a plot for your puppets. Produce the puppet scene. Now become the puppet and produce the same scene. Next, create the same scene as real characters.
4. Observe art forms — paintings, slides, movie shots, sculpture groupings, etc. Create a story that lies behind the art form you are looking at. Now play out the story.
5. Create a story related to (4) above for "What happened next?". Improvise the story.
6. Select two or more unrelated art forms or items. Relate them with a plausible plot and theme. Improvise, e.g., look at paintings or an item of pottery and tapestry, listen to music.
7. With sound and art media, create imaginary abstractions, e.g., psychedelic posters. The class then begins movement improvisations motivated by these abstractions.
8. Students create living statuary using other students. Also create living pictures. The student media is manipulated by the student artist, through vocal direction only.
9. Enter a spot of colored light. How does the color make you feel? Communicate the feeling with abstract or thematic movement.
10. Have some students become sculpture groupings in an art gallery. Other students tour the gallery and quietly comment and evaluate the sculptures they observe.

E. ESTABLISHING FOUNDATIONS FOR FURTHER CREATIVE EXPERIENCES

Responding actively to any or all of the suggested exercises for Concentration, Sensory Perception, Imagination, Movement, in the classroom will be participation experience to develop an awareness of art form and aesthetic values.

1. Have students avail themselves of all possible audience experiences, group or individual attendance. Recommend noteworthy films, theatre, concerts, ballet, etc. Recommend various worthwhile television programs. Tour art galleries. Encourage attendance at symphonies, folk music festivals, combos, etc. Any audience experience involved with our national and international culture and heritage.
2. Conduct critiques and evaluations of the various art media audience situations.
3. If circumstances permit, formulate your own art form experiences using any talent available to the school or community in art, music, dance, film, theatre. The realm of this provides students with both audience and possible participant situations in the classroom.
4. Class evaluation of both audience and participant behaviour. What kind of behaviour should we expect of an educated audience? This should be done as the occasion arises through a classroom situation.
5. Improvise "social dramas" involving contemporary or modern approaches and attitudes to established, as well as new, art forms, e.g., a group of hippies touring an art gallery displaying works of the great masters — or — a group of conservative adults attending a rock festival.

F. AWARENESS OF THE WORLD TODAY

1. Arrange a public affairs program using puppets as commentators.
2. Use puppets to enact social dramas based on problems or conflicts stimulated by television programs, films, radio programs, newspapers, etc.
3. Make a documentary film or series of slides or collages centred around some social problem.
4. Prepare film, slides, music, paintings, etc., as background as well as integral parts of an improvised drama based on some contemporary theme, problem or conflict.
5. Select certain examples of folk, western, modern music. Dramatize the story or theme as told through the lyric or sounds or rhythms of the music.
6. Attempt to interpret with movement and vocal effects, speech and/or sounds, contemporary paintings and sculpture forms. Individually or in groups.
7. The artist, by using abstractions of line, form composition, color, etc., is able to communicate feelings, moods, ideas, etc. You as a creative actor attempt to do the same with the tools available to you. (Voice and Body)

Additional material may be found in *Development Through Drama* by Brian Way.

REFERENCE: Chapter 2 (Concentration and Sensory Distinction)
 Chapter 4 (Imagination)
 Chapter 5 (Movement)
 Chapter 6 (Speaking)
 Chapter 12 (Social Drama)

GENERAL EXERCISES

The teacher drawing material from each of the units may find some exercises repeated; many of those included can be adapted to suit or overlap with different objectives.

The following additional exercises can be used, as they are or with variations, to expand and enrich any unit.

1. Focus attention on one particular item. Each student, in his own space, focuses all attention on one item for thirty seconds or a minute; students should be encouraged to notice as many details as possible with the idea that it is necessary to obtain this information for some specific purpose such as relating it to a person who cannot see.
2. Develop from exercise (1): to lengthen the time of concentration on one item and having studied it in some detail, the objective now becomes to try to think of other related details — such as the past history, or people connected with the item. Note. This exercise becomes related to recall of information, or imagination.
3. Describe an activity. Each person in his own space thinks of a place or activity, e.g., ball game, and describes this to an imaginary friend.
4. Recall. Each person in his own space recalls some experience within the past 24 hours and mentally relives that experience, trying to remember every detail: what happened — who was there — what he noticed — the sounds he heard — what he felt, etc. Note: this is a quiet moment of reflection. It is Wordsworth's "recollection in tranquillity". Absolute stillness and quietness in the room is necessary for the full value of this exercise to be obtained.
5. Each student in his own space imagines that he has a small microphone and tape recorder and is recording into it some information or item. Note that an imaginative situation could develop here: could be a reporter describing an incident or a writer recording a poem.
6. Add imagination. Any of the above exercises could be repeated with the student becoming a different kind of person and thus seeing each situation through someone else's eyes. For instance: if I were an interior decorator, how would I look at each situation, or, if I were a politician, how would I react to these situations?
7. Further imagination. Each student is given a stimulus which may be an object, an item of clothing, a picture, a poem, etc. He should first imagine a person, situation and/or mood which might be associated with it, and then become involved in the situation.
8. In pairs. **A** becomes involved in an activity; **B** is a cameraman or reporter who is recording every move as part of a documentary film. Note: for **A**, a high degree of concentration is necessary so as not to be disturbed by **B** who must also concentrate on recording, selecting, varying his angles, and his focus, with an imaginary camera.
9. In small groups, all groups working at one and the same time. **Group A** creates a picture, with or without sounds; **Group B** observes this and then recreates the same picture.
10. Development of Exercise (11): **Group A** creates a picture and brings it to life: at a given signal **Group A** freezes and **Group B** then recreates this new picture and brings it to life — with or without speech.
11. In small groups. One person is given a passage to read; the remainder of the group try to distract the reader's attention through speaking but without physical contact; after several minutes the reader is asked to relate the content of the given passage.
12. Full group. A crowd scene is established, e.g., a busy airport, a supermarket, a public meeting; in turn, individual students withdraw from the group and circulate, focussing attention on particular group discussions. Later, through general class discussion, each student can recall specific moments of close-up.
13. Kim's Game. Arrange 10 to 20 objects ranging in size on a board. Each student has a pencil and paper numbered down the side with the number of objects. Give one minute for observation, then cover the objects and have the students write down as many as they can remember.
14. Divide the class into two equal groups and have them form two lines facing one another. Have each member of line **A** closely observe his partner in line **B** — his appearance and the way in which he is standing, facial expression, etc. Line **A** turns away while line **B** changes one or more aspects of his appearance. Line **A** then observes again and describes differences.

15. Divide the class into pairs. Give each pair the assignment of recognizing their partner only by the touch of their hand. Remove all identifying rings, watches, etc. After sufficient time has been given, have the class sit in a circle. Blind-fold one member of the class, then have the students shift their positions. Have the blind-folded member attempt to pick his partner out by touching hands. If he passes his partner by, send his partner further along the circle — give two or three chances. Needless to say there must be no tricks or the point is lost.
 16. Seat the class in a tight circle. Have each person begin a conversation with the person opposite. Gradually, on signal, have the circle widen with each person maintaining their conversation, without shouting.
 17. Divide the class into groups of four or five. Give each group a piece of material and have them work out a pattern in movement using the material. Music can be played as background if desired.
 18. Divide the class into groups and have them work out a series of movement patterns with a condition attached, e.g., their heads must touch; their legs or knees must remain touching; they must be intertwined but not touching, etc.
 19. Give each member of the class an object: a piece of wood, a globe, a piece of metal, a rubber tire, anything which is available. Have them use these objects, in any way but their original purpose. Have them concentrate on making the class see what the objects now are.
 20. Give the class a series of relatively simple exercises involving known actions, but with special conditions attached, e.g., sewing on a button with their left hand, bailing out a boat with a tablespoon, hammering in a nail with a shoe, etc.
 21. Have one member of the class begin an activity. As the other members of the class recognize the activity has begun, they fit themselves into the picture. This exercise should be done in movement only and the class encouraged to use their creative powers in setting up the situations.
 22. Stylised fights. In pairs, have an imaginary sword fight or fencing match. Work out an exciting fight as if for a movie or television serial. Use imaginary weapons of varying kinds.
 23. As in (22) above, working out a physical fight or match — boxing, wrestling, women's "nail scratching, hair pulling" fight — **without** any physical contact. How exciting and varied can it be? Note. For further ideas on fights, see *Development Through Drama*, Chapter IX.
 24. Discuss with the class opposing elements of strength, e.g., good and evil, fire and water, germs and antibiotics, plants and weeds. In pairs, or small groups, do a symbolic movement drama but with no physical contact, depicting the battle between such opposing forces. Use music as stimulus.
 25. Students, all working at the same time, do the actions of a journey or situation (a day at the beach, a walk in the country) as the instructor is describing it: "One hot summer's day you are walking down a country road it is very dusty you see a stream stop and feel the water it is ice cold you see something shining etc.
 26. Add to the above, mood, variety of movement, different characters.
 27. Relaxation. Use imaginary characters, situation, etc., to encourage full relaxation, e.g., puppets, rag dolls, inflated — deflated balloons, melting ice, a suit of armour with a person inside it — a suit of clothes without a person; stretch every muscle, like a rubber band — then relax suddenly and let everything go.
 28. Relaxation of voice. After physical limbering and relaxation exercises as in (27) above, lie on the floor as relaxed as possible, breathing normally. Now concentrate on breathing **out** (breathing in will be automatic); lengthen the breathing out and add a gentle sigh or faint sound. Increase the volume of this sound without losing the relaxation. Find other positions of lying, sitting, standing and moving that can still produce the same quality of physical and vocal relaxation.
- General Notes:**
- a. As confidence grows, there may be occasions when particular exercises can be used to test concentration of whole class: pairs or small groups can be invited to do the exercise for the rest of the class; this, however, is not **performance** but extended experience to test powers of concentration.
 - b. Arising out of note (a) above: discussion, or verbal description of an exercise may be more valid than "showing it". Discussion is an important aspect of all drama and should be encouraged.
 - c. Proper breathing is essential for correct voice production. The simple exercises on breathing included here can be done with the assurance that no incorrect habits are being taught.
 - d. Further examples may be found in the recommended text: *Development Through Drama*.

INTERMEDIATE LEVEL

Enrichment of creativity and a growing awareness of art form which may include limited theatre experience.

It is expected that the student at the Intermediate Level has had the benefit of a year or two at the Initial Level. **Therefore, this program, or any part of it, will not be incorporated into Grades VII or VIII.** It is also expected that the material covered in the Initial Level Section will be referred to regularly and used frequently at the Intermediate Level. It bears repeating that the total program presupposes that the dramatic experience is built on the very firm base of the student's development of his own resources. Therefore, at the teacher's discretion, a unit or units from the Initial Level may be adapted for use with "experienced" students, if the teacher believes that they are not properly prepared to benefit from the more sophisticated outlook of the Intermediate Level. It is also possible to use material from the intermediate Level while continuing to use the individual-centred method of the Initial Level. **Teachers should not commit students to the group-centred approach until the students are ready for it.**

The material in the Intermediate Level is presented through the means of three major units, each of which involves a *progressive* series of group projects designed to stimulate interest in various aspects of theatre art. The emphasis throughout is on an improvisational approach with each unit involving, to a greater or lesser degree, elements of the five units introduced into the Initial Level Guide.

Again, it is hoped that the teacher will make use of all three units during the course, although this is not mandatory. There is a shift in emphasis from individual work to group work intended to develop the student's ability to communicate, first with the group, and then with an audience. It is desirable, therefore, that during the course of this level much more of the student's work be presented for the class; that through class discussion the strengths and weaknesses of the work done is analyzed; that some exercises will be developed to a more finished state for viewing by other classes or small

assemblies; that, in short, opportunities exist for a closed audience situation (i.e. classmates, other classes, invited friends and parents).

TEACHER REFERENCES

Hodgson and Richards, *Improvisations*, London, England. Methuen and Co.

Barton, Booth, Buckles, *Nobody In The Cast*, Toronto, Ryerson.

Wiles and Garrard, *Leap to Life*, London, England, Chatto and Windus.

Statement of Objectives

The Intermediate Level is an extension and further development of the objectives stated for the Initial Level. These objectives are:

1. to develop concentration.
2. to develop sensory distinction.
3. to obtain freedom and control in physical movement.
4. to develop imagination.
5. to establish foundations for further exploration in creative experience.
6. to develop an awareness of the world today through an understanding of today's media and the responsibility of media to society.

At this level is added

7. to channel individual creative resources into group activities and develop an awareness of dramatic form.

Outline of Units

Three units—IMPROVISATIONAL THEATRE, LITERATURE, and MEDIA—are inter-related, each one incorporating the other two. Since the Intermediate Level is a bridge between the Initial Level and the Advanced Level, the projects included within each unit indicate a progression in complexity and sophistication, culminating in limited theatre experience.

IMPROVISATIONAL THEATRE: the devising and developing of improvised movement and speech plays (with form, structure, discipline implied). This may include the use of source material from *literature* both as stimulus and as framework. *Media* also provide both stimulus and enrichment to the improvised play.

Short Projects involving the use of:

1. rehearsed improvisation of original situations, scenes and short plays.
2. rehearsed movement drama using as stimuli music and/or given themes (e.g. space, freedom, segregation, a nightmare).
3. improvisations and movement drama enhanced by the use of lights, rostrum blocks, projections, and other scenic effects.
4. movement, sound and light collages stimulated by various kinds of poetry.

5. dramatization of short stories.

6. movement with sound, light and descriptive prose to create a dramatic statement.

Culminating Project: play-building from a theme, resulting in the production of a short presentation in a closed situation.

LITERATURE: the written and spoken word is the core source material of this unit; *improvisation* is incorporated as part of the process of developing an awareness of the art of theatre; *media* is used as enrichment.

Short Projects involving the use of:

1. words, phrases and/or quotations based on a theme for a rehearsed collage involving speaking, sounds, movement, light, etc.
2. various kinds of poetry in conjunction with sound, light and movement, for enrichment.
3. improvised dramatization of scenes from short stories, poems etc.
4. original script writing stimulated by or adapted from source material.
5. scenes, one-act plays as a basis for improvisation.
6. improvisation as an approach to producing scenes and short plays.

Culminating Project: a synthesis of poems, scenes, dramatizations, original writing to produce a short presentation in a closed situation.

MEDIA: the exploration of the varied uses of media in creating a piece of theatre art, in which *improvisation* and/or *literature* are necessary additional components.

Short Projects involving the use of:

1. lighting and sound effects to stimulate improvised movement and speech plays.
2. projections, lighting and/or sound effects which suggest selections from literature in order to create a dramatic statement.
3. puppet theatre, including the exploration of projections, lighting and sound effects with scripted or improvised plays.

4. video cameras, exploring the use of zoom lens, sound dubbing and other effects in conjunction with improvisation, original script or literature.
5. film (a) as enhancement of improvisation, original script, literature etc.
(b) as a creative art.

Culminating Project: Use projections, lighting and sound effects, film etc. together with improvisation, movement drama, original or source material to create a short production in a closed situation.

Projects

- are an extended group activity, or series of activities, which result in a completed presentation.
- are done by groups composed of five or six students.
- are facilitated by groups, working simultaneously, on the same or differing projects.
- may take from a week to a month to complete, depending on time available, number and maturity level of students, facilities, etc.
- involve a development process from a simple beginning through to the finished product.

RECOMMENDED PROCEDURES

THE DRAMA PERIOD

1. **Structure.** Relate to the Initial Level particularly for warm-up exercises which should begin every session, the structure following a regular pattern such as:

- physical exercises
- relaxation
- concentration (sensory distinction exercises)
- individual- pair- and group-movement exercises to music
- individual characterization exercises which may relate to the particular project in hand.

Divide the class into groups. These groups may be socially—or teacher-dictated, but it is desirable for the students to have a varied experience. Experiment with appointing one “organizer” (or director) within each group who remains out of the action for one whole project.

Work on projects. The procedure (outlined in the section on Project Examples) involves several steps. Complete each part of each step before moving on to the next part. Remember the total project may take quite a bit of time to complete.

At the run-through stage of each project, groups, if operating in the same room, may be guided into varying procedures. e.g.

- run through the action without music (or in a whisper if a speech activity).
- talk through the scene without any action.
- run through, and stop to discuss if necessary.
- at some point, early or late in the procedure, insist that all groups run through fully without stopping. Discussion within the groups afterwards can establish which areas need strengthening and how long it will take to complete the work.

In selecting projects, vary movement and speech exercises, and, in so doing, develop skills. An early dance drama may concentrate only on being disciplined by the music. A subsequent one may add climax.

A further experience might add detailed characterization or stylized choreography. Do not expect or demand too many refinements in the early stages of the intermediate level.

While the instructor's function remains to stimulate, guide and extend the students' experience, the total objective should be to encourage originality in the students. To this end, emphasis should be placed on the students' responsibility to originate ideas and find their own material.

As groups work on their own, keep checking on their progress.

Re-convene the groups, or terminate activity, a few minutes before the end of the period in order to check on their development and their plans for the next period.

2. **Organization.** The following is a suggested allotment of time during a class period, in order to achieve maximum results for the suggested types of activity.

Warm-up	15% to 20% of period time
Groups working on their own about	70% of period time
Re-convene for discussion	10% to 15% of period time

3. **Assignments.** If practical, groups may be required to work on projects out of class time. Other assignments may include planning of projects, research for material, making of projections, selecting music, taping, written evaluations, etc.

EVALUATION

Evaluation on group projects may be:

- written as an assignment.
- given by the teacher privately to each group.
- given by the teacher to the full class.
- discussed privately by groups.
- given by groups on their own work to the full class.
- discussed in general by full class.

Base evaluation on the objective of each project. For instance, if the exercise is to build a scene to a climax, then discuss how that was achieved; if the exercise involves enriching a scene through the use of projected images, then this should be the subject for evaluation. Encourage *positive* evaluation of what worked. If this approach is established, groups and individuals will ultimately self-evaluate the areas which did not work. Through discussion they can examine the reasons, and make helpful suggestions for subsequent improvement in other projects.

FACILITIES

While group projects can be done using one room only (but requiring great attention to organization on the part of the instructor) it is desirable to have other rooms

available. It is recommended that additional rooms which are not in use be 'reserved' as extra space for part, or all, of the drama session. Corridors and stairwells are useful areas provided that due consideration is paid to the noise level.

There is included in this curriculum guide, beginning on page 45 a more extensive note on facilities for both the Intermediate and Advanced levels. Teachers, principals and boards will find useful suggestions there for the planning of drama areas.

PROJECT EXAMPLES

On the following pages will be found fairly detailed outlines suggesting methods of approach to three short projects (one from each unit), and one culminating project. These outlines are by no means the only possible method of achieving the objectives of the Intermediate Level, but they are included in the hope that they may be of some help.

SHORT PROJECT 2 FROM THE UNIT ON IMPROVISATIONAL THEATRE: Rehearsed movement drama using as stimuli music and/or given themes (e.g. space, freedom, segregation, nightmare).

1. As part of a "limbering up" session, divide the class into pairs and do a movement exercise involving opposing forces. (e.g. exercise 24 Initial Level, page 26).
2. Select a piece of music lasting about five minutes (e.g. "Lawrence of Arabia" movie music).
3. Divide the class into small groups (about 5 per group) and play the piece of music, instructing the students to think of ideas for a movement drama which includes opposing forces.

4. The groups may spend some time discussing ideas during which time the music may be played over again. (Note: the length of discussion will depend on the maturity of the students but in any event it should not take up the whole of this period.)
5. Continue playing the music and encourage groups to begin work (all groups working simultaneously).
6. Assess progress by frequently checking with each group and when all groups have tried their ideas out several times, instruct them to discuss specifically how the action will build to a strong dramatic climax and decide if this is concurrent with the end of the music. (Note: it is important that they be disciplined by the music).
7. Have the groups work on the build-up and decide on the action that will end the scene.
8. In further group discussion, decide exactly how the scene will open: will it be a "still photograph" or do entrances have to be made?

9. Run through without stopping or discussion, all groups still working simultaneously.
10. Allow the groups to discuss, and encourage them to strengthen any movement which they consider are ineffective. Further working time, or run through may be necessary at this point.
11. Have the class view each group in turn.
12. Full class discussion should follow the viewing. Emphasize that this is a workshop situation and that evaluation should be based on what can be understood from each movement drama. Give each group an opportunity to state what they intended to convey.

FURTHER SUGGESTIONS FOR PROJECTS ON IMPROVISATIONAL THEATRE

This format for developing rehearsed movement drama can be adapted to the other projects suggested on page 28.

"Rehearsed improvisation of original situations, scenes and short plays"

In effect this is speech improvisation. Students may select their own themes or be given stimuli; and, following the format, short plays involving a beginning, middle, climax and end can be built by pairs or small groups.

Similarly, extracts from novels, short stories or poems may be dramatized by adapting the format accordingly. (Note: do not overlook the literary sources included in the English Program of Studies).

"Movement with sound, light and descriptive prose to create a dramatic statement"

In effect, this is a movement drama disciplined and enhanced by *words* instead of music. There is no reason why music should not also be used.

Lighting for effect, sound tracks and use of projected images may be incorporated most suitably at stage 4 of the format.

Culminating Project

It is most valuable if all aspects included in the course to date can be utilized and explored in greater depth. Thus, if movement and speech improvisation have been developed with the dramatisation of poems, stories, etc., and the use of sound, lights and projected scenery, the project should include them all. If any of these areas have not been explored, do not try to introduce them at this stage.

The theme may be an original idea from the students; or stimulated by a word, phrase, picture etc.; or disciplined by a poem, short story, etc.

The format may be adapted by giving each group a specific area of emphasis. For instance: one group might take responsibility for lights and/or projected images; another for creating a sound track; remaining groups being involved in the action. **OR:** groups may work independently on their own individual project, allocating specific responsibilities within the group for action, sound, lights, etc.

SHORT PROJECT 3 FROM THE UNIT ON LITERATURE: Improvised dramatization of scenes from short stories, poems, etc.

1. Select narrative poems or ask each student to bring one to class.
2. Divide the class into small groups (4 or 5 per group) and ask them to read the poems to each other.
3. In general class discussion, examine the characters portrayed in some or all of the poems involved. What do the people seem to be like? How do they behave in normal situations? Imagine how they dress, where they live, etc.
4. Ask students to select a particular character from one of the poems read by their group. All students working simultaneously but individually think of a routine activity and do this as the character.
5. Have each group choose an environment which need not be connected with any of the poems—e.g. a hotel foyer, store, park, airport. Imagine the characters meeting in this environment. Improvise the situation with speech, all groups working simultaneously.
6. At this point, ask the students to rehearse the improvisation they have developed, emphasizing how the scene will open, the climax and the ending.
7. When all the groups are ready, have the class view each group in turn.
8. Full class discussion should follow. Emphasize that this is a workshop situation, and that evaluation should be based on the validity of each character developed within the improvisation.

POSSIBLE EXTENSION

9. Re-examine the poems: In groups, discuss how the various characters seem to behave in unusual or dramatic situations.
10. In general class discussion, review any changes in behavior of the characters.
11. In the environment chosen in step (5), give or ask each group to devise a dramatic event—e.g. a fire, a theft, sudden illness—and to do this involving their characters.
12. A suitable dramatic incident from one of the poems or the whole poem may be used

to develop a scene, adapting their characters to this situation. Work to a climax and ending.

13. Assess progress and, when the scenes appear to be almost complete, ask groups to decide exactly how the scene will open.
14. Final run through, groups still working simultaneously.
15. Have the class view each group in turn.
16. Full class discussion should follow. Give each student another opportunity to describe his or her character as he developed it and relate this to his original conception as discussed earlier (step 3).

FURTHER SUGGESTIONS FOR PROJECTS ON LITERATURE

A similar format may be used to develop the other project suggestions on page 28. Please note that in the fully developed project, two alternatives are suggested ending at either step 8 or step 16.

In project 1 the collage works more effectively if the format is followed to step 8. The *theme* becomes the point of concentration with the groups selecting in their discussion (step 4) the words, phrases and/or quotations which will apply to their theme. At step 5 the discussion would include decisions on light, sound, types of movement and speaking to be included in the presentation. The ultimate aim in this project is to end with a total environmental presentation involving words, sound, light and movement all related to the suggested theme.

"Various kinds of poetry in conjunction with sound, light and movement for enrichment"

In this project, either of the developed alternatives works well. The point to be kept in mind is the need for concentrated attention on *one* major objective. Whether using a poem, story, play or original situation, the groups should be clear on their area of concentration. The emphasis in this project may be on mood, story-line, central idea, imagery etc. (whereas in the fully developed project the emphasis was on characterization). Here, the suggested literary selection becomes the framework

within which the groups develop the given objective. Lights and sound, where applicable, are used to enhance and enrich the total effect.

"Words, phrases and/or quotations based on a theme for a rehearsed collage involving speaking, sounds, movement, lights etc."

Here the emphasis *must* be on a theme—e.g. hunger, fear, love, etc. Groups may be encouraged to find extracts from literature or full selections which illustrate the theme, or to write their own phrases, verses etc. Steps 1 - 8 would be sufficient to develop a project; however, an extension through steps 9 - 16 might arise through stimuli from a selection.

Culminating Project

The culminating project should involve all aspects of the course dealt with to date. If some area has not been touched on, avoid introducing it at this time. Basically, the same format can apply. A literary selection or a chosen theme may be used as the stimulus. From the general discussion the class is again divided into groups.

Each group may then be given responsibility for developing in detail one aspect of the production e.g. improvisation using speech and movement, light and sound effect, dramatization of a poem on the theme, a short scene from a play, novel or short story. This would require periodic discussion for the class as a whole in order to develop the overall concept and in anticipation of amalgamation. It is useful to devise some kind of link between the items and individuals, or a group may be given responsibility for this. Towards the end, opportunities must be found for the class to rehearse as a whole.

Alternatively, *each* group may be given total responsibility for developing the theme or expanding the literary selection according to their interpretation of it. In this case, the enrichment areas of light, sound, etc. would be dealt with within each group. In this latter approach, choice of theme, literary selections and area of emphasis may be left to each group, if desired.

SHORT PROJECT 2 FROM THE UNIT ON MEDIA: Projections, lighting and/or sound effects which suggest selections from literature in order to create a dramatic statement.

1. Introduce the class to one or more types of projector—e.g. overhead, opaque, slide. Review use of projected images to suggest mood and provide stimuli for abstract or realistic movement. (cf. p. 15-16, sections B, C and D.)
2. Similarly, review use of lighting and sound to create special effects and stimuli for movement.
3. Divide the class into groups of about five or seven per group. Give each group one or more projected images or ask them to select their own. Each group should discuss the moods and ideas suggested by these images.
4. Ask each group to select a lyrical poem which suits their projections. (Note: younger students may need some assistance in finding a suitable poem).
5. Additional projected images may be made by the students at this stage.
6. Instruct the groups to work out a movement drama to accompany the poem (which may be recorded if desired). Additional sound effects, including music, may be used; lighting may be explored as a further enrichment. Experimentation may include the use of rear and forward projections.
7. Groups should integrate the movement, the poem and the projections. Advise the students to be disciplined by the poem.
8. When the work is completed, have the class view each project in turn.
9. Full class discussion should follow. Emphasize that this is a workshop situation and that evaluation should be based on the requirements of step 7.

FURTHER SUGGESTIONS FOR PROJECTS ON MEDIA

A similar technique may be used to develop other media projects into a piece of theatre art.

For instance:

"The use of lighting and sound effects to stimulate improvised movement and speech plays "

This requires that each group selects lights to create contrasting moods which are reinforced by appropriate sound effects. Improvised movement and speech are by-products of this mood, e.g. red lights (violence) West Side Story Suite (rumble), fight movement and alley speech.

"Video cameras exploring use of zoom lens, sound dubbing and other effects in conjunction with improvisation, original script or literature "

Television and film can make a commentary on any subject e.g. Christmas: dubbing in Christmas carols, bells, sales talk, commercials, cash registers, interspersed with verses from Robert Frost's "Christmas Trees".

If one VTR camera per group can be obtained, the project can follow the suggested format. If only *one* VTR camera is available for the entire class, this could be used along with the other machines in the fully developed project outlined above.

"Film: (a) As stimulus and enhancement of improvisation, original script, literature, etc."

Films—e.g. N.F.B. "Walking" or "Neighbours" can be used as a stimulus for drama, or provide background images to movement drama, improvisation, dramatization, etc. Film made by the students can be utilised in both ways.

Film: (b) As a creative art

Film-making by students is most ideally organised by providing each small group with a camera. However, if one camera only is available for the entire class, this could be used along with VTR camera plus various kinds of projectors in the fully-developed project outlined above.

METHOD OF APPROACH TO A CULMINATING PROJECT

MEDIA

- 1a. Use some stimulus from media—e.g. a film, a contemporary record, a news item, or a combination of sound, light, film, projected images etc., to produce class discussion resulting in the selection of a theme for expansion into a major project. This project should involve all aspects of the course so far experienced, i.e. improvised movement and speech, dramatization of literary material and use of various kinds of media for enrichment. If, however, some of these areas have not as yet been developed in other projects **do not** introduce them at this time.
- b. As an alternative select, or arrive at through discussion, a theme which suitably lends itself to enrichment through media.
2. Divide the class into groups and give a series of small class projects or out-of-class assignments, e.g.:
 - a. improvised movement or speech scenes illustrating the theme. (N.B. these are best improvised spontaneously. It is not necessary to spend time rehearsing or planning for this exercise.)
 - b. Research for literary material illustrating the theme.
 - c. Research for news items or information around the theme.
 - d. Creative writing: poetry, prose, plays.
3. Discuss the theme, the dramatic statement to be made and the format of presentation to be used. (NOTE: these discussions are best interspersed with the above exercises. Discussions may take several sessions and the instructor may need to select, organize, and make decisions for the class at times.)
4. Encourage individuals or groups to organize and edit the material and create a scenario or write a script.
5. Give assignments to individuals and groups to: collect magazine pictures and extant slides, make abstract images for overhead projection, take photographs for slide and opaque projection, also use VTR and movie cameras if available. Additional or alternative assignments involving sound tracks can also be given at this time.

6. Assign groups or individuals to work on and develop particular aspects of the theme. It will be necessary for the full class to work together at times in anticipation of final amalgamation. It may also be desirable to assign a group to work on links between the scenes. Full class "crowd" improvisations can also fill this function.

Alternative Development

- 6a. Instead of step 6 above which develops into a full class project with small group work within the overall framework, it may be desirable to place more emphasis on group work. Therefore, in lieu of 6 continue as follows: Establish groups of 6 or 7 students and assign to each group a particular medium as their major emphasis e.g. light, sound, or opaque, overhead, slide, or movie projectors according to availability. (Note, this does not mean that groups may not combine several media if the equipment is available or can be satisfactorily shared.)
7. Each group should build its own play based on the theme and utilize any of the ideas and materials already collected. Additional material may, of course, be produced by the students at any stage.
8. Work out a schedule which requires that each group discuss the project with you and, later, show it to you in order that you may give any assistance necessary.
9. For the final closed presentation, each of the scenes may be presented individually as a variation on the theme. Or, it may be desirable to find some means of linking them, for example through the spoken word, music, light or even improvised dialogue etc.

NOTE:

The process is more important than the product and a high performance level **MUST NOT BE FORCED** at this stage. Such a dimension belongs more properly to and is dealt with at the Advanced Level.

This is a culminating project because it includes all aspects of the unit, **NOT** because the result is to be a full presentation. Media processing and co-ordination take time and these projects, taking several weeks to prepare may result in scenes lasting only a few minutes.

ADVANCED LEVEL

The Advanced Level is a further development and extension of the objective of the two previous levels.

It is assumed that the student at the Advanced Level has had a thorough grounding in the Initial and Intermediate Levels, and that, therefore, this level is intended for some form of extended dramatic experience culminating in presentation. **It is expected that the teacher at the Advanced Level will refer to the aims of the Initial and Intermediate Levels, and will, by various exercises, constantly reinforce the skills developed through these two earlier levels.**

The student should now be able to participate in advanced theatre forms and utilize his inner resources to share a meaningful experience with an audience.

If, in the view of the teacher, the students are not ready for the Advanced Level, it is recommended that more work be undertaken at the Intermediate Level.

TEACHER REFERENCES

- Spolin, Viola, *Improvisation for the Theatre*, Evanston, Illinois, Northwestern University Press.
- Parker and Smith, *Scene Design and Stage Lighting*, Toronto, Holt, Rinehart and Winston.
- Anderson, V.A., *Training the Speaking Voice*, Toronto, Oxford University Press.
- Grosset, Philip, *The Complete Book of Amateur Film-Making*, London, England, Montague House.

Statement of Objectives

1. To encourage personal development through creative experience in:
 - a. concentration
 - b. sensory distinction
 - c. freedom and control in physical movement
 - d. imagination
2. To motivate continued experience and training in various fields of drama.
3. To develop an awareness of the world today through an understanding of today's media

and the communication by means of these media.

4. To develop an awareness of the demands of theatre art form.

Method of Approach

At the advanced level the project should be used as the method. It is suggested that at least one longer project should be undertaken as well as other shorter projects. The level has been divided into longer and shorter projects because the full concept of dramatic form (as indicated in the chart) cannot be achieved as fully in the shorter projects as in the longer projects. If the form of one project precludes study in any area, this should be compensated for in the study of other projects.

The culmination of a project could be a presentation, as finished as the resources of the class and the school will permit. Whether this presentation should be to a closed or open audience must be decided by the teacher taking into consideration which type of presentation will best benefit the students involved. An open audience presentation is not mandatory.

Because the students at this level provide the creative resources which are to be formulated into a meaningful experience for an audience, it is essential that the teacher be flexible in the planning of longer and shorter projects.

LONGER PROJECTS

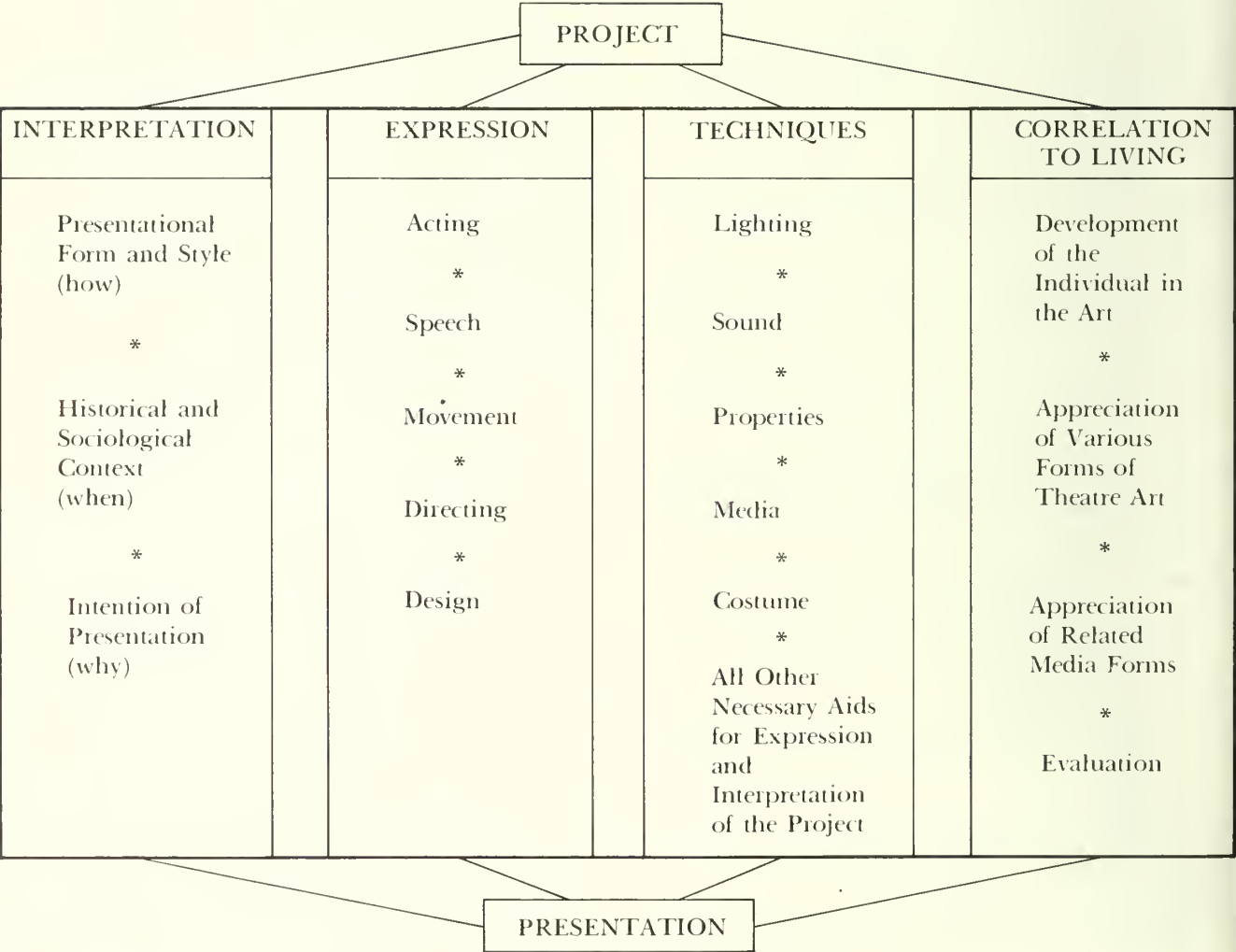
By this is meant work in depth encompassing as many of the suggested areas in the chart as are relevant: e.g. original presentation, scripted play, film-making, any combination of various forms of presentation.

SHORTER PROJECTS

By this is meant work which encompasses fewer areas of the chart: e.g. puppetry, dramatic reading, radio play, media presentation, etc.

Note:

- 1. A shorter project could very well develop into a longer project depending on enthusiasm, interest and the natural growth of the project.
- 2. It is not intended that the terms "longer" and "shorter" refer to length of presentation, but rather to length of time spent to prepare such a presentation.



RECOMMENDED PROCEDURES

At the Advanced Level it is important to keep in mind the recommended procedures suggested for the Initial and Intermediate Levels. These are disciplines with which the students should be familiar and which the teacher should continue to use. Do not proceed to the work at this level until the students show a proficiency in the work of the Intermediate Level.

STRUCTURE OF THE DRAMA PERIOD

1. **Warm-up.** Use the Initial Level guide for warm-up exercises which should begin every session. In addition to exercises for relaxation, concentration, group movement, etc., it would be advisable to include some voice and speech exercises because of the emphasis placed on performance at this level.
2. **Project-Work.** Begin the year with several weeks of orientation sessions so that all students become familiar with one another and with the discipline of classroom control and group work. The orientation section of *Improvisation for the Theatre* by Viola Spolin and the exercises from the Initial Level would be helpful in providing material for this work.

Do not undertake an Advanced Level project until the class has formed itself into a smoothly-working unit.

In the division of the class into groups for work on projects, allow students to experiment in the areas which interest them most; but also ensure that during the year the students work in a variety of areas. (e.g. The student who is interested in design should attempt to work in a performance activity occasionally).

Although ideally the work at this level should be student-organized, it is important that the teacher keep a firm control on the organization of the work by ensuring that the students plan their work carefully.

All planning should be related to the pursuit of goals set by the students for their work in the project. These goals should be related to the goals of the course.

Students should be encouraged to develop their own ideas, to research their material and plan and control their performances. The teacher should be a stimulator, co-ordinator and guide.

All group planning should be related to the long-range planning for the whole project. The teacher should watch that the work is so organized that all groups will meet the deadlines set for the project.

Groups should plan in advance what equipment they will need and when they will need it so that the necessary arrangements can be made by the teacher or student monitor to have it on hand.

Students should be instructed in the correct handling of equipment before they are expected to work with it.

The space requirements of each group should be determined in advance and co-ordinated by the teacher or student monitor.

Each class session should contain a brief period in which groups outline and report to the teacher what work they will undertake during the period.

The group should ensure that there is sufficient work for each member of the group.

The teacher must keep his planning flexible in order to accommodate the creativity processes of the students. Creativity is unlikely to come from chaos, but it can be thwarted by too rigid an adherence to a plan.

Never let a project drag on past the interest of the students. If the work does not go well, alter the project or scrap it and begin a new one.

3. **Conclusion of the Period.** At the end of each class period, there should be a re-assembling of the whole class. Groups should report their progress to the teacher, evaluate their work and preplan the work for the next period.

There should be a careful clean-up of the classroom so that materials are easily found for

the next work session and the students of the following period are not faced with the debris of the last class.

EVALUATION OF PROJECT WORK

Teachers should encourage four procedures for evaluation:

- a. evaluation by the class of the project
- b. evaluation by the group of the work of the group within the project
- c. evaluation by the student of his own work in the project
- d. evaluation by the teacher of the work of the groups and the individual students.

The evaluation should be used to set goals and directions for the next project.

FACILITIES

There are some general remarks about facilities in the sections on the Initial and Intermediate Levels. These remarks could be of use to the teacher at the Advanced Level. But attention is drawn to the general section on Facilities, beginning on page 45 of the Curriculum Guide.

SUGGESTED GUIDES TO THE DEVELOPMENT OF LONGER PROJECTS

I. AN ORIGINAL PRESENTATION

A. The Motivation

The students could be encouraged to look at their environment to discover a problem on which they wish to make a statement in dramatic terms that would influence an audience to their point of view.

The motivation could come from

1. films
2. pictures
3. newspaper and editorials, news stories, etc.
4. folk songs.

It is possible that through the viewing of a film such as *Boomsville* from the National Film Board and listening to a folk song such as Pete Seeger's "Little Boxes" and other related stimuli, the students could identify the problem

of pollution and make a statement such as "THE AFFLUENT SOCIETY CREATES AN UGLY ENVIRONMENT".

B. The Development of the Statement

Through discussion the students consider-

Through discussion the students consider various ways that this statement may be expressed dramatically.

Areas of consideration might include the use of:

1. film
2. improvisations
3. environmental gallery
4. scripted play—original or published
5. puppetry
6. movement drama.

The investigation for the presentation of the statement could embrace a combination of any of the above areas by the whole class or small groups within the class. The teachers criterion for selection should be based on the students' interest.

Possible development of some of the suggested areas follows:

1. Film

The students determine how they can make the statement visually with the use of film.

- a. The preparation of a shooting script which includes:
 - selection of locations
 - sequence of shots
 - camera angle
 - camera distance
 - artistic composition
- b. The shooting of the film
- c. The editing of the film
- d. The preparation and co-ordination of a sound track which establishes mood and location and can provide comment.

2. Improvisations

The students determine how they can make the statement by means of improvisation.

- a. Consideration of the techniques of modern or historical improvisation in the theatre.
- b. Improvisations on the statement may include emphasis on
 - (1) visual presentation
 - (2) verbal presentation

- (3) the use of masks, costume, setting, lighting, sound
- c. Rehearsal and presentation of improvisations for class evaluation
- d. Refinement of selected improvisations.

3. Environmental Gallery (experiments with mixed media)

The students determine how they can make the statement through the use of a combination of media.

- a. Tape Recorder—e.g. sound collage on tape, original music, interviews
 - b. Video Tape Recorder—e.g. street or school-corridor interviews, environmental sights and sounds
 - c. Overhead Projectors—e.g. cartoons, graphics, psychedelic effects
 - d. Opaque Projectors—e.g. picture collage, objects
 - e. Camera—e.g. slides, use of negatives for projections
 - f. Graphics, Posters, Paintings, Objects
 - g. Lights for effect, color, pattern
 - h. Other sensory devices for smell, taste, touch.
4. The students determine how they can make the statement through the use of other areas—e.g. a scripted play—original or published, puppetry and movement drama.

C. The Presentation

After the students have completed their investigation of these areas, presented them to the class, evaluated and polished them, they choose a presentational form and style for the performance.

If it were decided, for example, that the presentation would take the form of a carnival midway, a large open area would be used. The over-all design would convey the atmosphere of a fair. The activities would be continuous with the audience circulating freely from one area to another.

- 1. The film could be set up as a side show with a barker.
- 2. The Improvisations could include clowns on a platform stage. A further development could be a confrontation with the audience using barkers, sellers of confections, policemen, street sweepers.
- 3. The environmental gallery could take the form of the fun house with the audience

passing through a bombardment of psychedelia.

- 4. The presentations of the scripted play and movement drama could be other side shows.
- 5. Puppetry could be a Punch and Judy show. Puppets also could confront the audience.

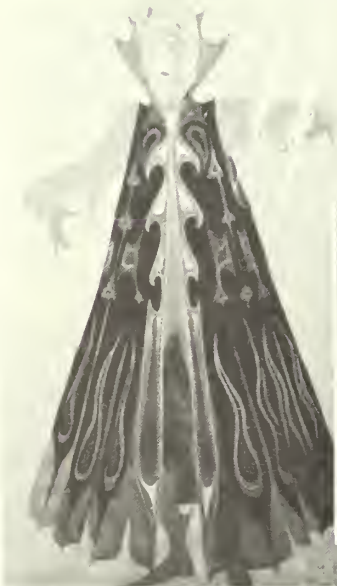
Such a seemingly chaotic, noisy and crowd—polluted presentation would make its own implicit comment to the audience.

If, however, the students preferred a more carefully structured presentation, they could present the material as a topical revue performed on a proscenium stage.

Another frame-work for the presentation could be a parade. This concept, based on the style of production of the English medieval mystery cycles, could be performed in the school gymnasium. The audience would be seated on bleachers in one section of the gym and small wagon stages would move into position before them thus providing suitable backgrounds for each unit of the presentation. When one unit was finished, the wagon would move off behind a series of screens (flats) set in the centre of the gym floor in order to be reset. A second wagon would take its place in front of the audience thus ensuring an easy continuity. The short intervals between the appearances of the wagons could be filled with clowns, street cleaners, a marching band, and banner carriers, all of whom would enforce the basic statement which the production is trying to make. The mixed media unit and the film unit could be done by placing projection screens on the wagons and stationing the film, overhead and slide projectors and the tape recorders and speakers in front of the audience. The finale could draw all the performers together to make a final statement. They could distribute placards to the audience and urge them to join in a protest march against pollution.

II. A SCRIPTED PLAY

The class becomes a laboratory in which to practice those skills necessary to the orderly preparation of a play for production. The aim, beyond the acquisition of skills, is to provide a theatre experience—making vividly clear the





aesthetic potential of each element which contributes to it, and providing a solid foundation for appreciation of the theatre arts.

It would be expected that the development of the scripted play for public presentation would:

1. stimulate the actor to imaginative sharing of the play.
 2. effect a blending of technical details and creative effort
 3. lead to an understanding of oneself
 4. lead to an understanding of others
 5. effect a sharing of aesthetic experiences
 6. encourage research of
 - a. presentational form (e.g. proscenium, arena, thrust, alley, etc.) and styles of acting
 - b. historical and sociological context
 - c. intention of presentation
 - d. appreciation of related media forms.
- A. Select a play for public performance. This would involve:
1. class discussion re the selection of the play—what makes the play worth doing?
 2. analysis of the selected play for the
 - a. purpose of the presentation
 - b. determination of the style of presentation
 - c. creation of the visual effect
- B. Develop and use talents as an actor in
1. creating a role
 2. responding believably to others
 3. freeing oneself
 4. exercising the imagination
 5. educating the emotions
 6. exploring to understand the role
 7. developing the voice mechanisms
 8. developing special techniques of acting (e.g. stage movement, timing, pace, etc.)
 9. rehearsing a role with other actors in the selected play.

N.B. Refer to Initial and Intermediate Level exercises and activities and to *Improvisation* by Hodgson and Richards

- C. Gain knowledge and develop skill in technical elements of the play production through:
1. crew organizations
 2. scene design
 3. lighting
 4. scene craft
 5. special effects (sound, visual, etc.)
 6. make up
 7. costumes
 8. properties

- D. Explore means of reaching the audience with the play by means of:
1. publicity and promotion
 2. business management.
- E. Explore all aspects of technical knowledge needed for effective production and promotion through:
1. tour of stage facilities
 2. demonstrations of equipment
 3. presentation of film strips and motion pictures related to technical theatre practice
 4. laboratory projects in make up, scene design, lighting, scenecraft, publicity and business management
 5. organization of crews needed for the production of the selected play
 6. organization of committees, for business management and publicity
- F. Rehearse
- G. Perform the presentation before an audience
- H. Evaluate the play production
1. as an aesthetic experience
 2. as a theatre art form
 3. through discussion to determine why the play was or was not *believable* in terms of various aspects of performance and production
 4. through class discussion, considering the aesthetic and intellectual values of the theatre experience from the points of view of both audience and participants
 5. by written assignment.
- N. B. Sources particularly useful in developing this suggested guide to the production of a scripted play will be found in the bibliography.

EVALUATION

1. The audience reaction could be taped on cassettes or on the Video Tape Recorder by students.
2. Self-evaluation by the students of their work in the project in consultation with the teacher should be encouraged.
3. A teacher should undertake an evaluation of the growth of the individual students in the project.
4. As a result of the experience, students evaluate their own development in the project and determine the focus of their next project.

FACILITIES

Because of the curriculum's emphasis on the development of the creative faculties of students through a variety of dramatic experiences, it is important to provide a well-designed and well-equipped drama classroom in which such experiences can occur. This area should be considered:

1. as a teaching area which is capable of housing a wide variety of activities. (e.g. an area for movement exercises, a speech laboratory, a group discussion area, a radio station, a film studio, etc.).
2. as a performing area because it must meet the needs created by the increasing emphasis on performance in the culminating projects of the intermediate level and the shorter and longer projects of the advanced level.

This dual function of the room as a classroom and performing area can be met if the design is carefully prepared.

The School Building Regulations of the School Building Act presently allow for 1000 square feet for ancillary classroom which may be used for drama. The regulations also allow for 1000 square feet for a stage area if it is associated with the school gymnasium. Such an association of facilities for physical education and drama productions is usually unsatisfactory and often it can cause friction between the departments. It is important also to keep in mind that all truly creative work requires a freedom for experiment. As soon as an acting area is permanently defined, as it would be by a stage at the end of a gymnasium, the performance is to that degree inhibited.

Ideally the performance area should be incorporated within the classroom. Such an area, if it included the 1000 square feet allowed for the stage with the 1000 square feet for classroom, would allow students to present their performances in a wide variety of shapes and areas. (e.g. theatre in the round, alley theatre, thrust stage, proscenium stage, etc.) The combined classroom/performance area could be termed a drama studio.

1. Suggestions for a Small Drama Studio

The small drama studio would provide suitable facilities for the Initial and Intermediate Levels.

Orientation and Relationship

- Should be close to the art and music areas because it is possible that a centering of fine arts facilities could be stimulating and advantageous.
- Should be acoustically isolated from other classrooms since the noise emission is high at some times and at other times silence for concentration is necessary.
- Should have good acoustics. This room is meant for speech. A reverberation time of one second at 500 cycles when the room is empty is preferable.
- Should have a classroom/performance area of 1200-1500 sq. ft. and a separate storage area of 300-500 sq. ft.
- Should not have windows.

Storage, Shelving and Counters

- cupboard space in performance area at least 6 ft. high, 10 ft. wide and 2 1/2 ft. deep for storage of classroom supplies, audio visual equipment, theatrical supplies, records and percussive instruments and art materials.
- an adjoining storage room of 200-500 sq. ft. and the same extended height as the classroom with counters, mirrors and lights for make-up; a deep stainless steel sink; cupboards and shelves for costumes and stage properties; and space for storage of scenery, furniture and lighting equipment.
- storage room should be provided with double doors of extra height for the easy movement of scenery and large pieces of equipment in and out of the classroom.

Chalkboard and Tackboards

- there is a minimal use of chalkboards in a drama classroom but there is need for the display of motivational material
- a small portable chalkboard or a 4 ft. X 8 ft. attached board.
- 4 ft. X 16 ft. tackboard
- the chalkboard and tackboard should be located on one wall in order to leave the other walls as uncluttered as possible

Furnishing

The furnishings in a drama room should be kept at a minimum.
1 or 2 collapsible tables

- 36 light stacking-chairs
- 2-drawer file cabinet

Equipment

- 1 record player
- 1 tape recorder
- 1 portable screen 70" x 70"
- 1 overhead projector
- 1 moveable projector table
- 6 spotlights—2-500 watt profile-type lights
- 4-500 watt fresnel-lens lights
- 1 dimmer control, preferably portable, which is capable of controlling all the spotlights independently. Consideration should be given to the installation of an electronic silicon controlled rectifier type of dimming system
- 12 blocks, step-units, etc. of different shapes and sizes.

Walls

- The walls should be painted a neutral shade and should be without pattern or design.
- One wall of the room should be treated as a "sky wall" and kept free of all objects such as radiators, pipes, vents or clocks. The finish should be mat and painted a light blue or light grey. Such a wall would make a good background for performances and would be a useful surface on which to project scenery from opaque or overhead projectors.

Ceiling

- ceiling height should be greater than the average classroom
- should be provided with a **pipe** grid at a minimum height of 15 ft. from which it is possible to suspend spot lights. Such a structure is essential if spotlights are to be focussed in a number of directions. The pipe should be standard black steel of 1 3/4 inches to 2 inches outside diameters.
- The grid should run across the length and breadth of the studio at a spacing of approximately 4 ft. - 5 ft.
- There should be an adequate number of three-prong or twist lock circuit outlets so that spotlights can be plugged in a variety of positions.
- Diffused lighting for normal classroom activities should be recessed into the ceiling above the pipe grid.
- The ceiling should be painted a dark color—, black, blue green or deep blue.

Flooring

- floor should be level
- should be covered with a non-slip, non-light reflecting, smooth surface which does not require polishing. **It must not be polished** as vigorous movement exercises will take place in this room.

Special Considerations

- The drama room must provide uncluttered space for freedom of movement and a variety of activities.
- The room should be a rectangle 4:5 or 5:6.
- As directional light will be used often, care should be taken to avoid light-reflecting surfaces.
- It should be quietly ventilated and well-ventilated.
- 4-6 110V duplex outlets around the foot of the walls.

2. Suggestions for a Larger Drama Studio Area

This would provide suitable facilities for the Advanced Level.

Orientation and Relationship

1. The recommendations made for the small drama studio would apply but the classroom/performance area could be 1600-2000 square feet.
2. Consideration should be given in the orientation of the studio to receiving audiences and production materials.

Storage, Shelving and Counters

1. The presentation of performances in the classroom is enhanced if the area is kept clear of the usual classroom storage facilities. These should be located in one large storage room which opens into the classroom.
2. 500 square feet is recommended.
3. Space must be provided for hanging space for costumes and shelves for hats and accessories.
4. Space for cupboards, such as the one recommended for the small drama studio for storage of classroom supplies, audio visual equipment, small theatrical supplies, etc.
5. Space for the storage of rostra, scenery, properties and furniture.
6. Double doors of extra width and height should connect the storage area with the performance area.

Dressing Rooms

1. Two changing rooms should be provided for performers. These rooms could be used also as conference rooms or small rehearsal areas in class work.
2. 250 square feet for each is recommended.
3. Should be fitted with counters for make-up and well-lit wall mirrors.
4. Each room should contain a stainless steel sink.
5. A full length mirror should be conveniently situated.
6. Hanging space for costumes (not wall hooks) should be provided.
7. Small tackboard.
8. Should be adjacent to toilet and shower facilities.

Chalkboard and Tackboards

1. A portable blackboard for the performance/classroom area.
2. A large tackboard area is useful but should be confined to one wall of the performance area.

Furnishings

There should be a minimum of classroom furniture in the studio but provision must be made for the seating of an audience. The seating for an audience must be portable and capable of being stacked. Three levels of rostra would be useful to provide elevation for the audience. The rostra should have folding bases and table tops for easy storage.

1. Rostra should be 8 feet x 4 feet with heights of 8, 16 and 24 inches respectively.
2. Sufficient curtaining should be available to create a proscenium acting area or for open staging when needed. The battens for these curtains should be suspended from the pipe grid. The curtains should be made of a medium weight black or dark grey material. They should have proper chain weighting and must be flame-proofed.

Equipment

The equipment suggested for the small drama studio should be provided. Consideration should be given to installing a sound system consisting of amplifier, turn table, tape deck, and portable speakers. Stereo is not necessary but multi-channel outputs and inputs are. The lighting equipment and dimmer controls should

be increased to meet the needs of the larger studio.

Sound and lights should be controlled from a booth, fitted with a glassed window which has a clear view of the performance area.

Special Considerations

All the recommendations made for the small drama studio would apply.

References

The National Association of Drama Advisors—Great Britain—
The Design of Drama Spaces in Secondary Schools

H.M.S.O. Building Bulletin No. 30—
Secondary School Design, Drama and Music

Peter J. E. Bayley—*Recommended Secondary Drama School Facilities*—Unpublished paper delivered to F.A.C. Conference at Red Deer, October, 1970

GLOSSARY OF TERMS

CLOSED SITUATION: a theatre situation when the audience is composed of members of the class or invited guests such as other classes, parents, friends, etc. There will be no publicity, published reviews of the performance, or open public performance.

DRAMATIC THEATRE EXPERIENCE:

"The dramatic experience . . . is a dynamic condition that involves all participants with extraordinary intensity. When dramatic process, initiated by the actors and accepted by the audience culminates in a commonly felt response, a dramatic experience is born. Dramatic experience, which may be the result of the presentation of the greatest play or the smallest class exercise, has two participants, the actor and the audience, and two main actions, projecting and receiving. Each participant and each action is indispensable to the other"
The Dramatic Experience J. L. Styan

DRAMATIC STATEMENT: any personal, social or political point of view which is experienced through the medium of the elements of drama such as conflict, mood, tempo, characterization, climax, etc.

DISCIPLINE: to be aware of, and able to communicate to the students, the essential order, harmony and control necessary to achieve a satisfactory dramatic or theatrical experience.

DOCUMENTARY DRAMA: a term which has become very popular with the advent of television. Such drama is essentially non-theatrical and does not contain fictional elements or the usual play qualities of climax, dramatic conflict, etc.

IMPROVISATION: an exercise, a scene or a play which does not have a written script; it may be of any duration (one minute and up) with very little or no discussion and preparation beforehand. Such scenes may contain extemporaneous dialogue or may be movement only.

—Rehearsed (improvisation): this is an improvisation which once begun is practised several times so that faulty effects are eliminated and the improvisation acquires polish.

—Script (improvisation of): this is accomplished by removing the scripts of a play etc. after reading a scene. Following a discussion, the scene is then improvised. It can also be done by improvising actions described in the play but which have occurred before the curtain went up. Another method is to give the students the characters and situation and have them improvise before being introduced to the script. As well as being a good classroom exercise, this is an effective rehearsal technique.

MEDIA: As used throughout the guide this refers to any device such as sound, light, film and slide projections as well as the customary TV, books, newspapers, radio etc.

PLAY BUILDING: this develops out of improvisation with emphasis on developing play form—a proper beginning, dramatic conflict, climax, ending. It could lead eventually to the writing of a play.

SOURCE MATERIAL: see bibliography

STIMULUS: any device in music, poetry, novels, plays, media or original idea which stimulates the students to creative expression.

THEATRE ART: this implies an awareness of all the elements of theatre—the ability to make a conscious decision to create a dramatic experience and recreate it within the confines of theatre discipline.

SOME SUGGESTED RECORDS FOR USE IN CREATIVE DRAMA ACTIVITIES

RECORD TITLE	COMPOSER	RECORD NUMBER
Fantasia on Greensleeves	Vaughan Williams	Ang. S 36101
Fantasia on a Theme by Tallis		Vic. LSO 1058
Exodus (Soundtrack)	Stravinsky	
Firebird Suite		
Petrushka		COL MS 7011
Swan Lake (excerpts)		
Sleeping Beauty	Tchaikowsky	
Nutcracker Suite		Sera. S 6011
Rod McKuen Songbook (Glen Yarbrough)	McKuen	VPS 6018
Finlandia	Sibelius	DG 643212
Danse Macabre	Saint-Saens	AN. 36518
Clair de Lune	Debussy	
Nocturnes, etc.		LON 6023
Umbrellas of Cherbourg (soundtrack)		Phi PCC 616
Billy the Kid	Copland	
Rodeo		COL M30114
The Toy Symphony	Haydn	
Peter and the Wolf	Prokofiev	Ang. S 35638
Electromusic	Pfeiffer	Vic S 1371
Lion In Winter (soundtrack)		COL OS 3250
Wagner Concert	Wagner	
Magic Fire Music		COL. MS 7291
Ride of the Valkyries, etc.		
Zorba the Greek (soundtrack)		TFS 4167 20th C. Fox
Bernstein Conducts Bernstein	Bernstein	ML 6077
Lawrence of Arabia (soundtrack)	Jaare	Colpix 514
The Planets	Holst	Ang S 36420
Calliope		AFLP 1958
Fantasy		SF 8400
El Amor Brujo	Falla	TURN 34248
Peer Gynt	Greig	PARL S 160
Switched on Bach		COL MS 7194
Release of an Oath		War. 7 6316

Four Sea Interludes	Britten	Ang. 36215
Sketches of Spain	Davis	COL CS 8271
Classical Symphony	Prokofiev	
Rite of Spring	Stravinsky	ANG S 36427
Baroque Guitar	Julian Bream	LSC 2878
English Lute Music	Julian Bream	LDS 2560
The New Music		VICS 1239
Music Today		Ang S 36656
La Mer		
Daphne & Chloe		
Prelude to the Afternoon of a Faun	Debussy, Ravel	COL MS 6754
Up, Up and Away		VIC LSC 3041
Carnival of the Animals	Saint-Saens	
Animaux	Poulenc	Ang S 36421
Sergeant Pepper's Lonely Hearts Club Band	The Beatles	SMAS 2653

In addition there is a selected record list to be found at the end of *Development Through Drama* by Brian Way.

Note: Instruments such as bongo drums, a tambourine and cymbal can be valuable accessories as sound stimulus. Teachers are cautioned against using the same sound for control as for stimulus.

BIBLIOGRAPHY

- Anderson, *Training the Speaking Voice*, Toronto, Oxford University Press.
Teacher reference at the Advanced Level.
- Barton, Lucy, *Historic Costume for the Stage*, Boston, Walter H. Baker, Co.
A good standard reference work, generously illustrated
- Barton, Booth and Buckles, *Nobody in the Cast*, Toronto, Ryerson Press.
Teacher reference at the Intermediate Level
- Benyon, *Puppetry Today*, London, Eng., Studio Vista Ltd.
A beautifully illustrated book showing the range of puppetry—good motivation for students
- Boorman, *Creative Dance in the First Three Grades*, Toronto, Longman.
Exercises in creative movement applicable to students of all ages
- Cheney, *The Theatre—Drama, Acting, Stagecraft*, New York, David McKay Co., Inc.
A thorough text of theatre history
- Cole, Toby (ed.), *A Handbook of the Stanislavski*, New York, Crown Publishers
A series of articles on the art of acting as formulated by the great Russian director—exercises included.
- Corson, *Stage Make-up*, New York, Appleton-Century-Croft
A good reference for all the technique of stage make-up
- Crampton, *The Handbook of the Theatre*, Toronto, W. J. Gage Ltd.,
Valuable material on the technical organization, casting and rehearsing of a stage production
- Dean and Carra, *Fundamentals of Play Directing*, Toronto, Holt, Rinehart and Winston.
A good basic guide for directors
- Fabun, "The Children of Change," "Communication—the Transfer of Meaning," "On Motivation—You and Creativity," Toronto, Glencoe Press.
An attractive series of pamphlets which could be used to stimulate ideas for topics for dramatization in projects
- Gasset, *The Complete Book of Amateur Film-Making*, London, Eng., Montague House.
Teacher reference at the Advanced Level
- Hartnoll, *Concise History of the Theatre*, Thames and Hudson, London, Eng.
A generously illustrated paperback
- Hartnoll, *The Oxford Companion on the Theatre*, Oxford University Press, Toronto
Standard reference for all phases of theatre
- Hodgson and Richards, *Improvisation—Discovery and Creativity in Drama*, Methuen and Co., Ltd., London, Eng.
Teacher reference at the Intermediate Level
- Larson with Meade, *Young Filmmakers*, Clarke, Irwin and Co., Ltd., Toronto
Describes films created by high school students under the guidance of a New York City teacher—includes good technical information on film production
- Laver, *Taste and Fashion from the French Revolution Until Today*, Dodd, Mead Company, New York
A detailed survey of the period most often used in stage costume design
- Lee, *Oral Interpretation*, Houghton Mifflin,
A basic book in speech
- Merten, *The Hand Puppets*, Thomas Nelson and Sons, Ltd.,
Clear instructions for making hand puppets

Parker and Smith, *Scene Design and Stage Lighting*, Holt Rinehart and Winston, Toronto
Teacher reference at the Advanced Level

Pemberton-Billing and Clegg, *Teaching Drama*, University of London Press, Ltd.,
A useful general reference

Rowell, *Stage Design*, Reinhold Book Corp., New York

A pocketbook by a British designer who discusses traditional and current theatre design—
well illustrated

Spolin, *Improvisation for the Theatre*, Northwestern University Press, Evanston, Illinois
Teacher reference at the Intermediate Level

Stevens, *Design in Photo-Collage*, Reinhold Publishing Corp., New York
Good ideas for the creation of collages

Thurburn, *Voice and Speech*, James Nisbet and Co. Ltd., Welwyn, Hertfordshire, Eng.
Good source material and suggestions for speech training

Way, Grian, *Development in Drama*, Longman Canada Ltd., Toronto
Teacher reference at the Initial Level

Wiles and Garrad, *Leap to Life*, Chatto and Windus, London, Eng.
Teacher reference at the Intermediate Level



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For Reference

NOT TO BE TAKEN FROM THIS ROOM

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Figure 4. The effect of the concentration of the *Agaricus bisporus* spores on the growth of *Agaricus bisporus* on the substrate. The concentration of the spores was 10⁴ spores/g (a), 10⁵ spores/g (b), 10⁶ spores/g (c), 10⁷ spores/g (d), 10⁸ spores/g (e), 10⁹ spores/g (f), 10¹⁰ spores/g (g), 10¹¹ spores/g (h), 10¹² spores/g (i), 10¹³ spores/g (j), 10¹⁴ spores/g (k), 10¹⁵ spores/g (l), 10¹⁶ spores/g (m), 10¹⁷ spores/g (n), 10¹⁸ spores/g (o), 10¹⁹ spores/g (p), 10²⁰ spores/g (q), 10²¹ spores/g (r), 10²² spores/g (s), 10²³ spores/g (t), 10²⁴ spores/g (u), 10²⁵ spores/g (v), 10²⁶ spores/g (w), 10²⁷ spores/g (x), 10²⁸ spores/g (y), 10²⁹ spores/g (z), 10³⁰ spores/g (aa), 10³¹ spores/g (ab), 10³² spores/g (ac), 10³³ spores/g (ad), 10³⁴ spores/g (ae), 10³⁵ spores/g (af), 10³⁶ spores/g (ag), 10³⁷ spores/g (ah), 10³⁸ spores/g (ai), 10³⁹ spores/g (aj), 10⁴⁰ spores/g (ak), 10⁴¹ spores/g (al), 10⁴² spores/g (am), 10⁴³ spores/g (an), 10⁴⁴ spores/g (ao), 10⁴⁵ spores/g (ap), 10⁴⁶ spores/g (aq), 10⁴⁷ spores/g (ar), 10⁴⁸ spores/g (as), 10⁴⁹ spores/g (at), 10⁵⁰ spores/g (au), 10⁵¹ spores/g (av), 10⁵² spores/g (aw), 10⁵³ spores/g (ax), 10⁵⁴ spores/g (ay), 10⁵⁵ spores/g (az), 10⁵⁶ spores/g (ba), 10⁵⁷ spores/g (bb), 10⁵⁸ spores/g (bc), 10⁵⁹ spores/g (bd), 10⁶⁰ spores/g (be), 10⁶¹ spores/g (bf), 10⁶² spores/g (bg), 10⁶³ spores/g (bh), 10⁶⁴ spores/g (bi), 10⁶⁵ spores/g (bj), 10⁶⁶ spores/g (bk), 10⁶⁷ spores/g (bl), 10⁶⁸ spores/g (bm), 10⁶⁹ spores/g (bn), 10⁷⁰ spores/g (bo), 10⁷¹ spores/g (bp), 10⁷² spores/g (bq), 10⁷³ spores/g (br), 10⁷⁴ spores/g (bs), 10⁷⁵ spores/g (bt), 10⁷⁶ spores/g (bu), 10⁷⁷ spores/g (bv), 10⁷⁸ spores/g (bw), 10⁷⁹ spores/g (bx), 10⁸⁰ spores/g (by), 10⁸¹ spores/g (bz), 10⁸² spores/g (ca), 10⁸³ spores/g (cb), 10⁸⁴ spores/g (cc), 10⁸⁵ spores/g (cd), 10⁸⁶ spores/g (ce), 10⁸⁷ spores/g (cf), 10⁸⁸ spores/g (cg), 10⁸⁹ spores/g (ch), 10⁹⁰ spores/g (ci), 10⁹¹ spores/g (cj), 10⁹² spores/g (ck), 10⁹³ spores/g (cl), 10⁹⁴ spores/g (cm), 10⁹⁵ spores/g (cn), 10⁹⁶ spores/g (co), 10⁹⁷ spores/g (cp), 10⁹⁸ spores/g (cq), 10⁹⁹ spores/g (cr), 10¹⁰⁰ spores/g (cs), 10¹⁰¹ spores/g (ct), 10¹⁰² spores/g (cu), 10¹⁰³ spores/g (cv), 10¹⁰⁴ spores/g (cw), 10¹⁰⁵ spores/g (cx), 10¹⁰⁶ spores/g (cy), 10¹⁰⁷ spores/g (cz), 10¹⁰⁸ spores/g (da), 10¹⁰⁹ spores/g (db), 10¹¹⁰ spores/g (dc), 10¹¹¹ spores/g (dd), 10¹¹² spores/g (de), 10¹¹³ spores/g (df), 10¹¹⁴ spores/g (dg), 10¹¹⁵ spores/g (dh), 10¹¹⁶ spores/g (di), 10¹¹⁷ spores/g (dj), 10¹¹⁸ spores/g (dk), 10¹¹⁹ spores/g (dl), 10¹²⁰ spores/g (dm), 10¹²¹ spores/g (dn), 10¹²² spores/g (do), 10¹²³ spores/g (dp), 10¹²⁴ spores/g (dq), 10¹²⁵ spores/g (dr), 10¹²⁶ spores/g (ds), 10¹²⁷ spores/g (dt), 10¹²⁸ spores/g (du), 10¹²⁹ spores/g (dv), 10¹³⁰ spores/g (dw), 10¹³¹ spores/g (dx), 10¹³² spores/g (dy), 10¹³³ spores/g (dz), 10¹³⁴ spores/g (ea), 10¹³⁵ spores/g (eb), 10¹³⁶ spores/g (ec), 10¹³⁷ spores/g (ed), 10¹³⁸ spores/g (ee), 10¹³⁹ spores/g (ef), 10¹⁴⁰ spores/g (eg), 10¹⁴¹ spores/g (eh), 10¹⁴² spores/g (ei), 10¹⁴³ spores/g (ej), 10¹⁴⁴ spores/g (ek), 10¹⁴⁵ spores/g (el), 10¹⁴⁶ spores/g (em), 10¹⁴⁷ spores/g (en), 10¹⁴⁸ spores/g (eo), 10¹⁴⁹ spores/g (ep), 10¹⁵⁰ spores/g (eq), 10¹⁵¹ spores/g (er), 10¹⁵² spores/g (es), 10¹⁵³ spores/g (et), 10¹⁵⁴ spores/g (eu), 10¹⁵⁵ spores/g (ev), 10¹⁵⁶ spores/g (ew), 10¹⁵⁷ spores/g (ex), 10¹⁵⁸ spores/g (ey), 10¹⁵⁹ spores/g (ez), 10¹⁶⁰ spores/g (fa), 10¹⁶¹ spores/g (fb), 10¹⁶² spores/g (fc), 10¹⁶³ spores/g (fd), 10¹⁶⁴ spores/g (fe), 10¹⁶⁵ spores/g (ff), 10¹⁶⁶ spores/g (fg), 10¹⁶⁷ spores/g (fh), 10¹⁶⁸ spores/g (fi), 10¹⁶⁹ spores/g (fj), 10¹⁷⁰ spores/g (fk), 10¹⁷¹ spores/g (fl), 10¹⁷² spores/g (fm), 10¹⁷³ spores/g (fn), 10¹⁷⁴ spores/g (fo), 10¹⁷⁵ spores/g (fp), 10¹⁷⁶ spores/g (fq), 10¹⁷⁷ spores/g (fr), 10¹⁷⁸ spores/g (fs), 10¹⁷⁹ spores/g (ft), 10¹⁸⁰ spores/g (fu), 10¹⁸¹ spores/g (fv), 10¹⁸² spores/g (fw), 10¹⁸³ spores/g (fx), 10¹⁸⁴ spores/g (fy), 10¹⁸⁵ spores/g (fz), 10¹⁸⁶ spores/g (ga), 10¹⁸⁷ spores/g (gb), 10¹⁸⁸ spores/g (gc), 10¹⁸⁹ spores/g (gd), 10¹⁹⁰ spores/g (ge), 10¹⁹¹ spores/g (gf), 10¹⁹² spores/g (gg), 10¹⁹³ spores/g (gh), 10¹⁹⁴ spores/g (gi), 10¹⁹⁵ spores/g (gj), 10¹⁹⁶ spores/g (gk), 10¹⁹⁷ spores/g (gl), 10¹⁹⁸ spores/g (gm), 10¹⁹⁹ spores/g (gn), 10²⁰⁰ spores/g (go), 10²⁰¹ spores/g (gp), 10²⁰² spores/g (gq), 10²⁰³ spores/g (gr), 10²⁰⁴ spores/g (gs), 10²⁰⁵ spores/g (gt), 10²⁰⁶ spores/g (gu), 10²⁰⁷ spores/g (gv), 10²⁰⁸ spores/g (gw), 10²⁰⁹ spores/g (gx), 10²¹⁰ spores/g (gy), 10²¹¹ spores/g (gz), 10²¹² spores/g (ha), 10²¹³ spores/g (hb), 10²¹⁴ spores/g (hc), 10²¹⁵ spores/g (hd), 10²¹⁶ spores/g (he), 10²¹⁷ spores/g (hf), 10²¹⁸ spores/g (hg), 10²¹⁹ spores/g (hh), 10²²⁰ spores/g (hi), 10²²¹ spores/g (hj), 10²²² spores/g (hk), 10²²³ spores/g (hl), 10²²⁴ spores/g (hm), 10²²⁵ spores/g (hn), 10²²⁶ spores/g (ho), 10²²⁷ spores/g (hp), 10²²⁸ spores/g (hq), 10²²⁹ spores/g (hr), 10²³⁰ spores/g (hs), 10²³¹ spores/g (ht), 10²³² spores/g (hu), 10²³³ spores/g (hv

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